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Ludwig Van Beethoven

JUNE
1915



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The 18th

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THE ETUDE

JUNE, 1915

VOL. XXXIII No. 6



Stop this Swindle



THE ETUDE has constantly pointed out the grave danger that would come to American musical education if unscrupulous publishers were to employ the present agitation for "standardization" to force proprietary works upon the unsuspecting public.

The situation is this. Teachers in some States have been working to secure laws requiring every teacher to pass examinations leading to certificates entitling the teacher to teach. In other words, a certain standard of proficiency is set and then the teacher is expected to come up to that standard. It is not our purpose to discuss the advisability or the inadvisability of this procedure here. We simply desire to point out how this agitation has been employed to dupe many into thinking that certain proprietary methods and books must be purchased in order to pass the legal standard.

In the first place, the so-called legal standard is, in most instances, not a legal standard at all, but merely a standard adopted by certain State associations who see the need for improving teaching conditions. In England this is done by the Associated Board of the Royal Academy of Music and the Royal College of Music. These institutions would doubtless far rather see their walls fall to dust than make the heinous error of stating, "You must pass examinations based upon the books of one publisher and one publisher only, paying money into that publisher's coffers, or you will not be permitted to teach."

Years ago when the Rural Free Delivery first came into being fakers soon commenced to visit the farmer's homes with what they represented was the "official government mail box" and thousands of cheap, and worthless, tin boxes were sold at an exorbitant rate before the government could step in and stop the swindle.

Now teachers are being visited by agents of firms selling books, who introduce themselves by intimating that in a short time it will be illegal to teach music without a certificate. The agent is too smart to say directly that in order to get such a certificate it will be necessary to use the publications of his firm and no other, because he knows that such an infamous lie would land him behind bars. The teacher, however, is not worldly wise and before she knows it she finds that she has signed a contract to purchase books.

THE ETUDE stands unequivocally against the employment, adoption and advocacy of any proprietary material of any kind whatsoever in any State system or other system of standardization. If the well-meaning teachers, who are back of such movements, wish to keep their hands out of the hideous mire which implies graft, they have no other course than to stand firmly against the compulsory adoption of proprietary material with the inference that some one has been paid for introducing it. To compel applicants for examinations to purchase proprietary material would be on a par with a coterie of doctors getting together and obliging all their patients to purchase Peruna or Duffey's Malt Whiskey in order to show a clean bill of health.

If an agent of any company calls upon you and tries to hulkose you into buying books or music you do not want or need, by intimating to you that legal standards may compel you to buy them later on or suffer arrest, tell him what you think of him and run him out.



Buying Beauty



BUY a lovely rose—an inspiring picture—an ennobling book—an hour of beautiful music and you have made an investment for which you need not reproach yourself for extravagance. Beauty is soul food. You need it just as much for a happy, successful existence as you do your daily bread. Go down Main street any day and look in the faces of the soul-starved men and women. Whether it be Broadway or the little avenue that runs only from the general store, down under the elms to the moving house, the famine is still there.

If we all spent just a little more for beauty, might we not all be a little nearer to the divine in this journey? It is useless to buy beauty unless it can be digested. The chorus girl who saunters along with a costly bunch of gardenias and orchids under her nose, yet not assimilating their beauty, is in quite as bad a fix as was John D. Rockefeller with his immeasurable bank account and his invalided stomach.

THE ETUDE is presenting a symposium from many Americans in the forefront, designed to furnish our ETUDE readers with material which, in turn, may be used to show that music is a real necessity, not a mere accomplishment. When you buy music lessons you are giving something that humanity needs far more than scores of things which fashion and convention have taught us to look upon as indispensable. Every piece of music you buy is an unending well-spring of beauty from which you and your friends may drink until your souls have been refreshed. Music an extravagance, a foolish luxury, an unneeded pastime?—let our big-brained American thinkers and workers answer that for you in the symposium which every American music lover should read and preserve for years to come.

We shall not be really musical in America until we can listen to a beautiful symphony or a great choral work and say to ourselves, "There is something of enduring greatness quite as essential to the welfare of our native land as a great factory, a great bridge, a great battleship or a great State House."



Are You a Victim of "Nerves"?



We used to be told that musicians were fussy, fidgety, nervous individuals, and that their occupation necessarily made them so. Of course, it was not altogether true, but nobody stopped to think about it. There are nervous musicians and likewise "nerveloses" musicians, but why some fall victims of neurasthenia and why others seem to be able to stand any sort of a nervous strain nobody seems to know.

We have often talked with physicians upon this subject, but they were not able to differentiate between the nervous strain of the musician and the nervous strain upon any other individual. At last we had the good fortune to meet an artist who had at one time been himself a victim of nervousness, had recovered, and who had given a great deal of close, scientific thinking to the subject of nerves. This was the noted Spanish piano virtuoso and teacher, Alberto Jonás, long resident in the United States. In an interview to be published in our next issue Señor Jonás tells many things which any student, teacher or pianist may well read with the greatest care.

BLACKSMITHS AT THE KEYBOARD

By JOSEPH GEORGE JACOBSON

Is one of the music-rooms of a large music-house I witnessed the following scene: A salesman was explaining to his buyers the qualities of a piano, when I heard him remark that he would call Mr. — the "famous great virtuoso," who he had noticed in the building and would request him to play a selection on the piano, so his customers could hear what a fine instrument it really was. The salesman left the room to return soon with the "famous great virtuoso." To all outward appearances he looked the part, and if tonorial equipment and strange, uncanny gestures are of any importance for piano-playing, he stood a chance of being great. With much to-do and "grandioso" — swinging of the arms and rest of the body, the famous man sat down and played to these musically uneducated people, who listened attentively, evidently awestricken.

PITY THE PIANO

The composition he played was unknown to me. It must have been some selection from Schönböck, Scriabin, or some other futurist writer. While listening I only wondered what the emotion was that led this musician to such a brutal assault on the piano. I had the feeling as though I were in a blacksmith shop watching the blacksmith swing his heavy hammer with all force on a glowing piece of steel. The poor instrument groined and squeaked under the merciless pounding of these hands. The selective undulgence was technically very difficult, but for such mechanical perfection there might be due a certain amount of admiration, tinted more with wonder than with sympathy.

Such art after all does not do the true purpose of music. It appeals more to the tastes and a faulty aesthetic theory. More difficulty can never outweigh the element of quality and can never lead to a true artistic standard. The great virtuoso left the room with the remark that one could not get enough volume out of an upright. The sale was not made as the customer remarked he thought the piano was "too hard," not daring to blame the player.

MOVING THE HEART

The remark which Cramer made in his old age after first hearing Liszt, when the young artist seemed to be playing more powerfully than beautifully, holds good for many virtuosos of to-day. He said: "De mon temps on jouait fort bien, aujourd'hui on joue bien fort." Emmanuel Bach, the third son of the great master, in his essay on true method of piano-playing says, "He thinks musicians ought to be really to move the heart and in this no true performer will succeed merely by thumping and drumming or by continual arpeggiating." Mere "Bravura-playing" is ill-advised, and often covers a multitude of sins. In art cultivate the touch, what the Germans call "Die Fingertechnik des Anschlags" and above all seek the soul of the music and let the "Divine Spark" leaped to the composer by Deity leap into flame. Many of our performers play credulously through a technically very difficult composition of the modern writers, but make no appreciable showing when playing a Mozart minuet or a Field nocturne. The reason probably is that the latter pieces are "too difficult" for them.

Of course technique is indispensable to piano-playing, but can only become artistic when qualified by refinement and poetry in taste and tone. View the piano as the requisites in the following order and not from the reverse as it seems to be the case with so many now. Taking for granted that there is talent, it would seem one should follow in this order: Emotion, Intelligence, Technique. Emotion and Intelligence are the motives.

Musical is peculiar among the fine arts, in that it requires special and very elaborate provisions for its presentation to the world. The painter and the sculptor have no sooner put their work on the easel or in their studio than they are at once in a state to be understood and appreciated. The poet and the author require but a printing press to render fully his ideas they have to convey. But the balors of the musical creator are, when he has written the work, only a mass of useless hieroglyphics until he can get them interpreted and made known by the process we call performance.—WILLIAM POLLE

THE ETUDE

HAND CRAMP AND HOW IT MAY BE REMEDIED

By MADAME A. PUPIN

HAND CRAMP is both mental and physical; and before trying to discover how it may be remedied, let us consider how it may be avoided; as in this search the remedy may be discovered.

Most would-be piano-players begin by trying to read notes on a printed page and playing those notes on the keys of a piano. They ardently wish to play a tune, but it seems very difficult. It is so different from spelling, geography, or any of the studies they have had before. They have to know the notes, find the right keys and the right fingers, and are then doing the puzzling thing called tone. While they are thinking of one of these, the teacher calls their attention to another. The more difficult they find it, the more effort they make, the more force they put into it. Both mental and physical forces are under a strain.

I once had a pupil come to me who had taken lessons for a year and had played nothing but scales, both hands together, up and down 4 octaves. The moment she touched the piano her whole body from her head down to her waist, became as rigid as iron.

When one has to learn an art or a craft, the first thing is to learn how to use the necessary tools. The piano is played with the fingers, so the first thing should be to learn how to use the fingers easily and without effort.

The following exercises may be practiced three, four, or more weeks, before the hands touch the keyboard. Sit beside a table. When the arm begins to feel tired, let it drop a dead weight on the table; put a spoon of cotton under the wrist to keep the hand on a level with the arm. Have a diagram of five piano keys



with dots on the keys to indicate where the fingers go. Let a teacher fix the hand in the right position, and consider how the tips of the fingers on the dots. The fingers are now properly curved, and they are to move up and down only by the joint connecting them with the hand, the fingers always maintaining the same curve. Now move each finger slowly up and down, from ten to twenty times, being sure that no effort comes from the arm. Say to yourself "How easy this is; my fingers are free; I make no effort; I can move each finger twenty times in exactly the same way. It gets easier each day."

After a fortnight of practice like this, at frequent intervals during each day: try lifting all the fingers but one; each finger in turn being held down, and other fingers will, in their turn, make the same up and down movement, not allowing any effort from the arm. After a week of this exercise, practice it thus: hold two fingers down; raise one of them slowly and count 1-2-3; at 3, let the finger fall suddenly, and thus it must get put down not forced down, but thus it falls as a heavy overcoat would fall on the floor, if the peg on which it was hung gave way. Exercise fall as the fingers move without any help from the rest of the body, until they have formed a habit of so doing.

Things fall with different degrees of force. A loaf of bread will fall from a table with more force than a book. Now you may begin to imagine that the tip of the finger which falls is hollow, and that it is filled with something that weighs $\frac{1}{2}$ oz. or 1 oz. or more. As you gradually add an imaginary weight to the tips of the fingers, be sure that the fingers are doing all the work, and not the muscles of the arm.

In time these exercises may be tried on the piano. No effort must be felt at first, even though the motion of the finger depresses the key so slightly as to make no tone; try gradually, imagining more and more weight in the tips of the fingers, you will soon find that you can make tones without effort or rapidly. You must never lose sight of this aim until it becomes a habit to play the most rapid passages, as well as the slow ones this way. Later you will find you can go through the whole range of dynamics without cramping the hand.

A young lady came to me once, the nerves of whose hands and arms were in such a condition, from faulty practice, that a physician had told her it was doubtful if she would ever use her hands again. She asked if I could help her and I told her that I could. I put her through the above process, and in one month she could play as well as ever—greatly better than ever.

All hand cramp originates in mental and physical efforts to do a thing one is ill-equipped to do. Why do anything that is difficult? Have it all easy. Practice small portions very many times, increasing speed but never so fast that you cannot say: "How easy this is to do; it really does itself. I feel no muscular effort; it is really delightful to practice when it gets easier every moment."

A REAL VACATION FOR THE MUSIC WORKER

By GEORGE PRATT MAXIM

SURELY that you have saved during the busy music season, go to the vacation place of your choice, "exercise" yourself into a state of exhaustion or "rest" perpetuating the folly which thousands seem to think the only logical kind of a vacation. Musicians may ancient Rome, Marcus Aurelius (121-180 A. D.), from one distraction to another, are rest of body, raised and poised to our agitated minds and make our lives more companionable.

Our meditation may well begin with the thought that 'we have it in our power to withdraw into ourselves so far as it brings mental refreshment, taking us a broader perspective.

Pure thoughts have a direct rejuvenating effect, notably for musicians. Hence we should "accustom ourselves to think upon nothing but what we could reveal, if the question were put to us." By cultivating pure thoughts we withdraw into ourselves and there to think and a more beneficial and re-creating vacation than any we have at hand.

"Bring your will to your fate, and suit your mind to your circumstances." This is a logical injunction, if made humbly, by the music teacher, will drive him from the heated moments and temper to our condition the chills blasts that follow.

KEEP AN OPEN MIND

Having drawn from Marcus Aurelius a few suggestions pertaining to our inner life, the old Roman may be induced to advise us concerning our relation to our own position. "Either stand upright upon your own feet or upon your crutches." The direct challenge of our next public act comes as a breath from the accordingly. Furthermore, "look nicely into the hills and we are inclined to think straight and to act thoughts of every one and give them the same freedom and freedom of action we attain an altitude immeasurably higher than the mountains to which the ordinary vacation goes. It is a challenge to the musician to keep an open mind toward what is novel and therefore unfamiliar in his art.

Nastily, looking beyond the present, our spirits should be well preserved, "for if ever we come to the future, preserves us at present." Undisturbed by impeding misfortune we can develop our musical gifts more efficiently with equanimity and solve our problems more

Music a Human Necessity in Modern Life

Not a Needless Accomplishment

Among the many Americans foremost in public life who are taking part in this momentous symposium from month to month are the following:

EDWARD BOK
ANDREW CARNEGIE
RUSSELL H. CONWELL
DANIEL FROHMAN
G. STANLEY HALL

THOMAS EDISON
HON. RICHMOND P. HOBSON
ELDRIDGE R. JOHNSON
DAVID STARR JORDAN
JOHN LUTHER LONG

Mr. Bok's Contribution Appeared in April and Mr. Carnegie's Contribution in May.

Dr. G. Stanley Hall

*Eminent Psychologist and Educator
President of Clark University.*

THE fundamental view on which my own theory of music and musical education is based is that music is the language of the heart very much as speech is that of the intellect. It is older and more all-conditioning for the life of the individual. The new psychology is stressing this point of view in every way. Therefore education in music is coming to occupy a higher and ever higher place. Its good effects, however, are in our schools to a very great extent lost because of the perverse method of laying too much stress upon reading music and technique and too little upon the actual power of music itself. From the true point of view the selection of songs and other music is of the utmost importance while to most of our teachers it is of the least consequence. The great themes of music, religion, love, country, war, dancing, mourning, and all the rest are immensely needed for the American character, the emotional depth and richness of which is in danger.

G. Stanley Hall



ANDREW CARNEGIE



EDWARD BOK



ELDRIDGE R. JOHNSON



DR. G. STANLEY HALL



RUSSELL H. CONWELL



DAVID STARR JORDAN



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THOMAS A. EDISON



DANIEL FROHMAN



JOHN L. JOTHER LONG

Profitable Practice *versus* Wasted Practice

From an Interview Secured Expressly for THE ETUDE with the Well Known Pianist and Teacher

ALEXANDER LAMBERT

WASTED PRACTICE AT THE OUTSTART

"The more experienced the teacher the more evident it is to him that no one can make a set of practice rules or a practice plan that would cover all cases. It is extremely difficult to get away from generalities because each individual pupil is different from any and every other pupil and to make a hard and fast law for practice that would fit all would be like making one pair of spectacles and expect that pair to fit the eyes of many different people. The simile is an interesting one for if there can be so much difference in the focus of different eyes imagine what an immense difference there must be in the mental focus.

"The first general rule for the teacher to observe in the practice of the beginner is to leave no stone unturned to make the practice interesting and *enthusiastic*. The pupil should go to the keyboard alive with interest. It does not make much difference how the teacher accomplishes this so long as he really does it. You will find hundreds and hundreds of theories how to teach, but they are all worthless unless the teacher has the power to grasp the essentials in connection with each case.

THROUGH THE EYES OF THE CHILD

"The teacher must, of course, see the interesting side of music himself. That is, he must see it through the eyes of the child. The pupil comes with a face that is a picture of unwillingness. He should leave the studio with a face beaming with joy and enthusiasm of having learned something beautiful and profitable. Some people are able to do this and some are not. Those who can create that kind of enthusiasm which charges the pupil with the desire to work and work hard until the next lesson are the successful teachers. They outstrip many who may have better technical equipment and who wonder why they do not succeed by parading the fact that their training has been the most elaborate of any of the teachers in town.

"After all the one great thing in all education is simply results. If you want to know the greatest secret of how to become a successful teacher, produce results, not ordinary, mediocre results, but results that are so artistic and so thorough that they cannot fail to command respect and attention. My friends used to say to me when I was director of the New York College of Music, 'Mr. Lambert, you are very successful—you are a good business man.' It always made me laugh as I never felt that I was a good business man at all. I simply worked for results and saw that the practice of my pupils was resultful.

"Before leaving the subject of enthusiasm we might note that the pupil's attitude toward practice should have the serious attention of the teacher at all times. Most of the difficulties are easily remedied if the teacher is watchful. He should by no means give his eyes on the keyboard alone. For instance, the face is a good barometer of the pupil's mental and nervous condition. Making faces indicates a nervous strain which, if not eradicated at once, will prevent one later on from acquiring an easy and graceful way of playing.

AN UNDISTURBED STUDY PLAN

"The need for a good study plan or course is very important and once the pupil has been advised that a certain course is best suited to his needs let him keep steadfastly on until he reaches some definite aim. Much time is wasted because the pupil is twisted one way and the other by people, who, however well meaning, are upsetting the teacher's plans and the pupil's work. Some pupils hold their ears open for all the foolish criticism imaginable.

"Why my dear you are practicing all wrong. The SKYZWXE method would never permit you to practice in that way."

"The pupil thinks a moment and replies, 'But my teacher has been turning out successful pupils for years'."



"Then the 'well-meaning' friend answers:

"That has nothing to do with it. Nobody thinks of studying in any other method than the SKYZWXE method in these days."

ALEXANDER LAMBERT was born at Wigan, November 1, 1882. His first teacher was his father, Henry Lambert. At the age of ten Alexander played for Ruyter, who was well impressed with his talent, and gave the boy's father a letter to Julian Späthel at the Vienna Conservatory. At the conservatory he remained for four years, graduating with a medal shortly after he had beaten seven of his fellow students he won to America, where his parents had come. Here he devoted his spare time through study, for three years. Here he was retained to Europe, and having Germany and Russia with the great teachers, Antonov, then took a great interest in the young pianist, and, in addition to delivering a work to him, entered him to go to Chicago to study with Liszt. At Chicago he remained for some months, under the direct influence of Liszt. Before coming to America he had been successful in his studies of Bach, Beethoven, Chopin, Debussy, and others. In New York, Boston, Chicago, etc. At the age of twenty-three, Lambert started to be heard, and soon (and bravely at the kind of the highly successful New York College of Music, where he remained as director for sixteen years. Several of his pupils have become of important importance here and abroad with notable success. Mr. Lambert has an intimate knowledge of pianistic technique in America and abroad on a confidential basis. He has been invited to study in private studios that American musicians are his a regular class on the basis of Liszt, Debussy, Ravel, Paganini, and others of famous birth, who would readily have remained in Europe with equal success. (KATIE'S NOTE.)

"The pupil runs off to the brand new and incomprehensible friend comes along with another infallible method and the pupil is again torn up from her regular practice 'by the roots' as it were and planted in a new educational hot-box guaranteed to produce results finer than anything ever produced before. For this reason I have made it a practice not to criticize pupils of other teachers. All teachers have their own bias and are entitled to think as their judgment prompts. It is most unjust to criticize the work of another teacher in good standing as one may not perceive the purposes for which the other teacher is working. By criticizing unfairly, all the pupil's confidence in his teacher (and therefore the confidence he should have in his practice periods), is distorted and instead of an eager, positive, active pupil, we have a weak, listless wandering student who never reaches his goal."

REDUNDANCY IN PRACTICE

"In the early stages of musical progress the pupil should be compelled to watch his own work so carefully that he may determine at home whether he works correctly or not—which passage needs repetition and which does not. And often even a simple little melody requires hard work. Good practice is intelligent repetition, but there is little intelligence in repeating anything without concentration of mind. Concentrate upon the difficult passages and work on them until they sound as fluent and simple as the ones that are now easy to you.

"Indeed, one of the chief aims during practice is to develop the critical sense. Have you ever thought of it in that way? All the time you are working with your fingers at the keyboard you should be busy in your brain building up those faculties which discriminate very nicely indeed between what is artistic, effective, or beautiful, and that which is weak, hard or ugly. After all, the aim and substance of your musicianship apart from your actual keyboard work depends upon the mental balance or artistic right and artistic wrong which you should be building every moment during your practice.

"Of course the advice of your teacher is in the first place of great value in informing you upon those art principles which define beautiful playing and careless playing. There are certain laws of expression which have to do with form and design with which every teacher should acquaint his pupils, but the working out of these principles is done in the pupil's own mind and somewhere. Practice that does not lead to this is certainly worthless.

"If you were to listen to someone else playing you would be 'all ears' for false notes, bad phrasing, poor pedaling. Listen to yourself in the same way as though a stranger were playing—one might almost say as though a rival were playing. This makes for concentration and is always profitable.

PHYSICAL CONDITIONS

"The student should constantly realize how thoroughly practice is a matter of body building and brain building. There are times when practice is more important than anything else. If the body health is bad the student should know his practice efforts are even more entirely null than better physical conditions are obtained. No teacher is smart enough to give a music lesson to a headache, a bad case of indigestion or in a gripe. If

any of your pupils happens to be the victim of "legitimate" sickness let him stop to rest until he recovers. You may lose a little in lesson fees, but why waste your strength, your strength, and your knowledge trying to teach when teaching is impossible?

"The capacity of some students is limited. That is, they can take just so much at a time and do it well. It is much the same with the practice period. Practice as long at one time as you can practice well, and do not try to crowd one or two months' work into one hour. Do everything you can do as finely as you possibly can, even though you may be learning no more than a few measures. You may be very fond of ice cream soda, but if you attempt to devour five or six glasses of soda water, one right after the other, the result will be painful. Yet pupils are constantly doing much the same thing in their practice periods. I wonder whether it is not the American spirit of restlessness? We find it hard to concentrate long upon one thing.

"Too much work is worse than too little. The pupil who spends so many hours a day at the keyboard and he is obliged to pour himself in the hands of the doctor or the masseur loses all the time and money he has spent upon his music and accomplishes nothing in the bargain.

KEEPING THE RIGHT MENTAL ANGLE

"It would hardly be an exaggeration to say that years are wasted every minute through unintelligent practice. This is by no means always the fault of the teacher as he cannot supply intelligence. He can merely strive to set up habits which will make the student more exacting.

"When the student starts to practice, that is, practice in such a way that he will get something out of his work, he should direct his mind as definitely and as certainly as when he were taking it to another room—a kind of chamber of practice. While his mind is in that imaginary room there should be no intrusions from the outside, no looking out of the mental windows. This does not apply only to pieces and to studies alone, but to all modes of practice—everything.

"For instance, my experience is that scales are invaluable and I use them constantly with all pupils in all grades. The pupils are taught from the very first to concentrate upon the scales, just as though they were playing the most difficult piece. They never leave the fingers alone and do so constantly at work disciplining the fingers, insuring upon correct hand positions, controlling the touch, etc. Variety is to be had by practicing scales with special attention to any of the following matters, all equally important:

TOUCH

STRENGTH

SPEED

LENGTHNESS

SURETY

LOOSENESS, ETC.

"Any one who has practiced scales right in these ways never pretenses to be bored with them. Many of the great pianists feel the necessity of thorough and continual playing of the scales. The student who tries to do without them is making a very serious mistake indeed.

PRACTICE MUSICALLY

"The worst of all practice is perfunctory practice. The keyboard is a kind of treadmill for thousands of students. They play and play and play, and never consider the musical side of their work. In fact, there is very little difference between their work and that of a sewer who mindlessly takes a street car and chatters with the same sing-song that children use in saying the multiplication tables. In all your practice with pieces, every note, every motive, every phrase, every section of your play, should be filled to the utmost with musical expression. That is, you should think of the phrases as passing under your fingers unless it has meant something to you. It should have passed through your consciousness and should carry a message to other ears, a message which is a part of you.

Do not do this in the hardest possible way. Take the natural, simple way—be yourself. Some unfortunate pupils imagine great effort, wrinkled foreheads and nervous anxiety will be necessary in practice. Quite the opposite is really true. Let your mind and your fingers do the work, not your face. If you wanted to walk gracefully you would not begin by putting your feet into the air and making a noise as staggering along like a cripple. Learning to play is in some ways like learning to walk. Don't learn to stagger and stumble by permitting yourself repeatedly to stagger and stumble. All work at the keyboard is for control. Control alone does not give the music the life, the slip, the genuine sympathy excited or making blunders.

Every pupil can get hold of himself and retain that hold so that mistakes become the exception instead of the rule.

REGULARITY IN PRACTICE

"The great virtuoso who may never have given a lesson in his life and may have forgotten all about the conditions which existed during his student days, who may have been so talented that his gift was no criterion by which the work of other less gifted pupils might be judged, often gives the following advice:

"Practice when you feel like it."

"That is a very well for the virtuoso who has already acquired a giant technique, but over thirty years of experience with pupils in all grades, during which I have given personally thousands of lessons, has shown me that the best course for any average pupil is to

"Practice regularly or not at all."

"Young pupils should report for their practice hours every day, just as they report for their school work. Pupils think that they can skip a day now and then without affecting their work so long as they 'make up' by practicing more or four hours the one day. Alas! This is like going without food for a week and then eating ten dinners one right after the other to catch up.

"In fact, the main advantage in regular practice is that the mind goes to it after regular periods of rest. The mind must be fresh and clear every moment. Constant watch must be kept for unnecessary movements. In these days of efficiency in manufacture we learn that all unnecessary movement is waste. Any intelligent piano teacher could have told the so-called efficiency engineers that all good music pedagogues have been fighting to do away with unnecessary movements for years. Indeed, it has gotten down to such a fine point now that the fingers are never to be used except just enough to strike the notes effectively. There was a day when the fingers were lifted to exaggerated heights, but then men began to think in this way—the high stepping horse is rarely the fastest horse or the best for a race. Indeed, the race horse is almost never a high stepper when he is at his best. If we wanted to learn to run we would not start by lifting our knees to our noses.

"The amount of practice to be done each day is

something which is wholly a matter of the teacher's discretion. Each teacher has his ideas upon this subject, and does it in his own way. I have tried a little delicate about telling my own, but I never permitted any of my pupils to practice over four hours. My only advice to pupils upon assigning work to be studied is to say, 'Do it as well as you can learn perfectly.' If the pupil does only that measures I am satisfied so long as those measures are as nearly perfect as possible. For the average pupil of eighteen, in good health, three, or, at most, four hours a day is ample. More is likely to be injurious than good. Some years ago I prepared a card giving advice to students upon the subject of practice. This is so nearly identical with what am giving to-day that it may be interesting to reprint it in the *ETUDE* for the benefit of the hands of thousands. Indeed, I see nothing in my advice of two decades ago that I would care to alter very radically to-day."

ADVICE TO STUDENTS

Always practice systematically.

Seldom practice over four hours a day. Don't think by practicing six or seven hours a day you will become a greater artist than he who practices four hours a day. Your fingers cannot stand so long a strain, and later, when your fingers will begin to lose their strength and surety. A student who cannot accomplish much in four hours, will not in six.

Divide your hours for practicing thus: one hour and a half in the morning; the same in the afternoon, and one hour in the evening.

In the morning devote half an hour to five-finger exercises and scales, half an hour to your études and half an hour to your sonata or piece. Do the same in the afternoon. In the evening may be devoted to reviewing your last work.

Do not practice your whole lesson every day; divide it into equal parts. You can learn one page a day, but you cannot learn two or three.

Always practice slowly and carefully. If you come across a difficult passage, practice it on each hand separately, repeating the passage first slowly and with strength, and then faster and more softly until you have mastered it.

THE BENEFITS OF ENSEMBLE PLAYING

By ALBERTINE WOODWARD MOORE

The cultural benefits of ensemble playing are not always highly estimated in this country. In Germany it is rare to find a well-educated family that does not have chamber music in the home circle as one of the important functions of the household. It is a common occurrence also for an English family to have its members give frequent home performances of sonatas for piano and violin, for piano and cello, trios and quartets. In this way a large amount of chamber music literature is acquired and acquaintance with master works gained.

Formerly there was far more ensemble playing in the home among us than at present. My first music teacher, who was at that time musical director of the Philadelphia Blind Asylum, believed devoutly in ensemble work. Between the ages of five and seven I played a violin, my sister, a piano, and my brother, the piano, and two brothers, whose ages lay between ours, handled respectively the violin and the flute. My teacher would arrange good but simple music for these instruments, freely drawing from the chords for piano, violin and cello, and adding a violin part of his own. Once each month he brought with him to my father's home his two sons, boys who could play more than one instrument, as he could himself.

Thus we were able to add wood, wind and brass to the strings, and indulge in quite commendable orchestra practice. My deep indebtedness to these early opportunities has always been realized. Through them my ear was attuned to various shades of tone, and my sense of both time keeping and playing in tune.

Later I enjoyed piano and violin trios with the musical guide of my more mature years, as well as the chords for piano, violin and cello, quartets, quintets, etc., and crowning joy of all, practice with orchestra.

Another means of musical development I found in four- and eight-hand piano arrangements of great overtures and symphonies. Often we were assisted by the piano, violin and other instruments. Thus we became familiar with a wide variety of master works,

especially of Haydn, Mozart, Beethoven, Mendelssohn and Schubert. Each composition was carefully analyzed before we played it, and every note seemed alive to those who participated in the work.

Why is there less ensemble playing than formerly? Several answers may be given to this question. In the piano solo violin, every student is in mad haste to conquer as many musical difficulties as possible, and music below the degree of technical advancement they wish to gain must be understood in a way to a great deal that there may be no stumbling one has stepped beyond culture. An answer offered, especially where piano is concerned, is that players are apt to grow and to acquire sundry bad habits. Therefore, piano teachers have come to discourage four- and eight-hand playing with this idea.

There is a right and a wrong way of doing things, things indicated in solo piano play, apply the best principles restored at its best. Above all, and in our smaller towns, where the orchestra and chamber music can seldom be heard, solo teachers who make music service in the cause of good music, would do grand pupils acquainted with four-hand music if they make their words of praise and criticism. Where other instruments are added, the reward will be all the better.

These teachers should have a thorough knowledge of the works introduced, should be able to analyze the environment amid which they have to play, and with the facts of the master's life at the period. The pointed out, an account given of the development, should be played and the places indicated where the instruments enter, until every member of the group is able to see the texture, are indelibly stamped upon the mind.

Dramatic Scenes from the Operas



WAGNER'S "SIEGFRIED"

Siegfried slays Fafner, the dragon guardian of the Rhinegold and the Ring. Mime, the dwarf, hopes to seize the treasure after making Siegfried drunk with wine, but his plan is destined to fail.



MEYERBEER'S "L'AFRICAINNE"

Selika reveals to Vasco da Gama the passage to the unknown land. In a transport of joy he embraces her just as his sweetheart Inez, accompanied by his enemy Don Pedro, and Nolasco the lover of Selika, enter the dungeon.



DONIZETTI'S "LUCIA DI LAMMERMOOR"

Lucia bids farewell to Ravenswood, her lover, who is departing to France. During his absence, her brother persuades her he is faithless. To free her brother from debt she weds Backlaw only to find her brother has deceived her. Driven mad by the discovery she first slays her husband, then herself.



VERDI'S "AIDA"

Amonasro the High Priest, discovers Rhadames and Aida as they are about to flee from Egypt, joining Aida's father, Amonasro, in an attack upon Egypt. The guilty pair are tried by the Priests and condemned to be embowed alive.



GOUNOD'S "FAUST"

Mephistopheles calls up a vision of Margaret to induce the aged Dr. Faustus to sell his soul to the Evil One in return for youth regained.



VERDI'S "LA TRAVIATA"

Not knowing that Violetta has acceded to his father's wish that they should part, Edgardo asks her for the letter of farewell he is to receive after she has left him.

The Function of Piano Studies

A Practical Article by an Able Teacher

By T. L. RICKABY

Taste majority, the great majority, of piano studies are of no specific use, and much time given to them is wasted. I make this assertion with whatever authority thirty years of observant teaching have invested me. At the same time I would hesitate to make so sweeping a statement were it not for the fact that many of our leading American teachers have gone on record as entertaining a similar opinion. I wish to consider for a while the composition known as the "Etude" or "Study," what it actually is, its place in piano teaching, what it is supposed to do for the student, and how to get the best results from its use.

WHAT IS AN ETUDE?

Let us consult one or two authorities as to what it is. In Dr. Riemann's dictionary the following definition may be found: "The idea of a technical exercise piece is especially attached to the term 'Etude' (Study). A branch of Etude literature is intended for public performance. Yet even here the principal feature consists of heaping up of difficulties." Grove's dictionary gives the following: "Etudes—studies, exercises, sonatas, caprices, lessons. The large number of works under these heads for piano are, in a large measure, mere supplements to the instruction book. They may be divided into two kinds—pieces contrived with a view to aid the student in mastering special mechanical difficulties pertaining to the technical treatment of his instrument, like the excellent études of Clementi and Cramer; and pieces wherein end and above such executive purpose, which is never lost sight of, some systematic musical sentiment, poetic scene, or dramatic situation susceptible of musical interpretation, or comment, is depicted, as in the Etudes of Chopin, Liszt or Alkan."

MISNAMED STUDIES

The studies of Chopin, Liszt or Alkan never seemed to me to be studies in the correct sense of the word. In a way, any piece of music is a study; and I have known teachers and players who invariably speak of this or that composition as being "good practice," thus emphasizing the merely technical side of it, excluding all else. The studies of Chopin, Liszt and Alkan "wherein some musical sentiment, poetic scene, or dramatic situation susceptible of musical interpretation or comment, is depicted," belong to the domain of real music, are intended for concert performance, and not to be attempted by those whose technical equipment is "in the making." They are the result of technical training, rather than the means of attaining it. Such studies are beyond the province of this article.

I take it that a study is a purely disciplinary matter, something for a player to work at till it reaches the highest state of speed and power; but not for the sake of the study itself, but for what the conquest of it puts into the hands and fingers. Here I might mention that the greatest mistake is made when a pupil says a study aside when it "goes" easily, merely to begin another. It is not till it goes easily that a study is calculated to do any good. So to practice study after study—may volume after volume of studies over a series of years is a sad waste of time and energy. The result may be a great facility of finger and increased muscular strength, but certainly no musical development. In fact, I am convinced that a long-continued course of Köhler, Duvvernoy, Bertini, Clementi, Steibelt, Czerny and Cramer would result in an arrest of development, resulting in the player's very narrow range of expression—something the teacher must studiously avoid.

One should never lose sight of the fact that music is a vital matter. Mechanical and technical studies all tend to convert it into dry bones. "Can these dry bones live?" Yes, but only by a miracle, and the day

of most miracles is past. The teacher's great duty is to invest music with a heart, soul, and the warm glow of life. It must be made to expand like a fly into a thing of beauty and fragrance and joy. Too much mechanical work will frustrate this object and render music a cold and lifeless matter.

Still the study is a valuable part of a teacher's material. It is unwise to use all the studies that were ever written—it would be criminal to neglect them at all. There is, as usual, a "golden mean," and it is a part of the teacher's duty to learn just how to select from the large mass this branch of piano literature just what is gold, leaving the dross.

ELIMINATING STUDIES

The instruction book—where one is used—and the subsequent use of two or three volumes of one of the many "graded courses" of studies which now exist, will render unnecessary all solicitude as to the selection of studies for the first two years use. In that time this material, with a proper use of exercises, scales and arpeggios, ought to have equipped any pupil with a fair amount of keyboard skill, and he will be ready for more advanced work. Berer's studies at this point are good, but best of all Czerny, supplemented, or more properly speaking, balanced—by Heller. But in giving these studies, use selections, of which many are published. In these selections much of the "dead wood" has been cut away leaving only the most useful and useful, and it may not be necessary to use even all of these. I may lay down this rule as a safe and sufficient one: Never use a study that has not some special technical object, that cannot be attained through the ordinary scale, exercise or arpeggio. For instance, of Czerny's Op. 29, Nos. 1, 3, 4, 5, 8, 9, 12, 13, 25, 26, 29, 31, 33, 36 and 39, are all unnecessary. Anything attained by the practice of these studies could be gained by the ordinary scale practice, and the time saved could be utilized in studying real music. Of the remaining twenty-four, it will be necessary to select a few—probably a dozen. The various numbers in Clementi's *Gradus* are all too long, and while there can be no question as to their good qualities, life is too short to give up much time to them. The time and energy required to work up any one of them is very narrow. A pupil well versed in possession of much valuable music, which, while being technical discipline, would at the same time be a source of infinite pleasure. It is the same with Op. 740—his own. Of the remaining twenty-four, it is in reality but a collection of exercises, and while some of them are valuable, they can be dispensed with. Steibelt, Duvvernoy, Köhler and Bertini are fast going out of use in the sense that practical teachers are giving only selections from these writers.

USEFUL, HELLER STUDIES

Heller's studies really belong to that branch of etude literature intended to develop musical feeling and expressive playing. Many of these studies—while making some demands technically—are genuine music, and have a distinct musical charm, and when used with the proper spirit, are beyond question among the best teaching material we possess. Cramer's studies are very fine both technically and with regard to content, but it is not necessary to take them all. Let me emphasize the fact that it is not the number of studies practiced that counts, but rather the perfect performance of a few that is of any benefit. A study is a musical "dumb-bell" with which to exercise as a warm rather than an end. It is not the number of studies practiced in the qualities of strength, agility and endurance with which it equips the fingers and hands by its proper use. Therefore, concentration on a few vital and unique studies is the consideration of greatest value in this connection.

I cannot help thinking that after all the use of a study is to promote endurance. In one of the definitions given at the beginning of the article it says that the "principal feature is a heaping up of difficulties." They are not only heaped up, but continued from the beginning to the end. All solos—pieces—have parts in them of comparative ease, where the player may recover strength somewhat—take a breath so to speak. In the technical study there is no breathing place. It is "continue to the end." At the same time a merely technical study often possesses a decided charm when it is played at the proper speed and with variety of light and shade, and some teachers use them often as recital numbers.

Pupils have gradually come to look on studies as an affliction—something to be got through with as quickly as possible. This is due to the fact that teachers, as a rule, begin the more difficult studies too early—before adequate proficiency in scale and arpeggio work has been attained. When a pupil has to struggle with a piece without the requisite equipment, the chances are very much against the study being mastered. Therefore it is very essential that the teacher exercise care in assignment of studies that the pupil is not begun before the pupil has reached the grade to which the study belongs. The study once begun, every effort must be made to keep the pupil at work on it until it can be played at a high speed and with proper force and variety. Further, the study was started in an earlier paragraph, once the study is learned, by no means to lay it aside in favor of another, but continue it indefinitely.

MUSICAL DYSPESIA

Dyspepsia is a disorder caused by over-eating or by eating too many different and useless kinds of food. To have a pupil "consume" numerous studies will do him as much harm as eating too much food. The studies which can be imagined. After the first two years stage, six or eight studies, well out of the elementary character or technical object, each with a distinct "straight" scale or arpeggio practice, would constitute a year's work in the particular phase of a pupil's piano he will be learned and sound well, because they would with such an increased command of things that could not fail to be conspicuous. Freedom and endurance are qualities which can only be developed by concentrated effort on the studies that contain the proper elements. Over and above this, the pupil would save much music to play for themselves and others in studying real music, the poetry of music instead of the anatomy, the musical consciousness—in developing and expanding, in place of contracting.

THE CONSTANT NEED FOR BACH

In conclusion, I might say that Bach's little preludes, inventions, and some other smaller pieces are excellent studies unsurpassed as technical drill, and at the same time valuable as music. The best teachers have always as they deserve to be. Some claim that Bach is not for this may be true. Some claim that Bach is not for this may be true. The pupil of off any advancement would deny a rightful priority to Bach in some form has been denied a faculty of "growth." Bach's music has a wit-pieces by itself. There are not people, even those not By all means begin to experiment with a number of give the pupils the opportunity of learning to love the work. It is their due.

The Emotional and Picturesque in Music

By the Noted American Composer

ERNEST R. KROEGER

[Mr. Kroeger has been giving a successful series of lectures-lectures on The Emotional and Picturesque in Music. The outline of the lecture is embodied in the two articles in this issue of which this is the second. Each article, however, is virtually complete in itself, and is intended as an aid for those consulting papers or lectures for special club purposes—Europa or The Etude.]

As examples of contrasting emotions, especially to reveal the darker and lighter sides of man's nature, the *Scherzo* in B minor, B flat minor and C sharp minor of Chopin are excellent. The second being the best known, it may seem best for public performance. Huneker says of it:

"It is a Byronic poem, 'so tender, so bold, as full of love as of scorn' to quote Schumann. And how supremely welded is the style with the subject! What masterly writing, and it lies in the heart of the piano. He is a great composer, but he is also a great pianist. He nursed his themes with wonderful constructive frugality. The roads are brilliantly strong. This *Scherzo* will remain the favored one, and is a perennial joy to pupil and public alike."



The picturesque side of music is more "obvious" than the emotional, the titles being more exact and the music more descriptive. In woodland music we have many wonderful examples, Berthoven leading with his *Pastoral* symphony and Ra's followed with his *Im Walde* symphony. There are the beautiful *Forest Scenes* of Schumann and Heller, MacDowell's *Woodland Sketches*; Jensen's *Wanderbilder*; Liszt's *Waldesrauschen*, etc. The *Entrance to Schumann's Forest Scenes* is particularly "woodsy" and is here given:



Water has inspired Rubinstein's *Ocean Symphony*, Mendelssohn's overture, *Calu Sea* and *Proserpine's* *Younger*; Beethoven's *By the Brook* in his *Pastoral* Symphony; many *Contra Songs* and *Bucolic* (Chopin's being the greatest); *Kienietz*, etc.; Delussy's *Garden in the Rain* and Ravel's *Jour d'Ester* are modern pieces of a "watery" character. Wagner's exquisite *Song of the Rhine Dancers* from *Götterdämmerung* is a lovely example. The American composer Elliebert Nevin first became celebrated by means of his *Water Scenes*, *Narcissus* becoming world-famous. The English composer Sterndale Bennett has written three *Water Scenes*, one of which (*The Lake*) is here given in part—



For fire music there can be nothing more remarkable than the closing scene from Wagner's *Die Walküre* known as the *Fire Churn Music* (Magic Fire Music) part of which is quoted.



The entire story is too long to describe here. In this particular scene, the semi-goddess Brunnhilde has been placed in a deep slumber by her father the God Wotan for disobedience. She reclines on a large rock on the top of a mountain which has been surrounded by a circle of flame by the fire god Loge, who was commanded to do so by Wotan. She has her helmet by her hand, her shield over her body, her spear by her side. There she is to remain until awakened by the young hero Siegfried.



Of Spinning Songs there are some famous ones, and also very effective piano pieces. There is Mendelssohn's—sparkling and rhythmic, Wagner's from *The Flying Dutchman*, transcribed by Liszt is most interesting. Raft's *La Filouse* is extremely melodious and is a great favorite.



The four seasons have had musical transcriptions. Possibly the most remarkable was Raft's four Symphonies *Spring, Summer, Autumn, Winter*. In piano music we have such celebrated pieces as Mendelssohn's *Spring Song*, Grieg's *To the Spring*, Sinding's *Rustle of Spring*, for the first. There are less prominent selections for the second. Possibly Jensen's *Nym from his Wanderbilder* will give us good idea of a hot summer day as anything else. Chaminade's *Autumn* and Moszkowski's piece of the same name represents the third season. For winter Tschikowsky's *Troika* with its snap and energy is a good example.



The birds are well represented in music. We have the *Lark*, the *Nightingale*, the *Sparrow*, the *Eagle*, the *Humming Bird*, the *Cuckoo*, and the wonderful bird in Wagner's *Siegfried*, *Saint-Saens' Swan* is a perennial source of beauty, and a few measures are appended.



The Scores from *Childhood* of Schumann afford a delightful glimpse into child life. Schumann's well-known fondness for children has been responsible for these beautiful compositions, as well as for the *Album for the Young*, the *Sonnetine*, etc. Possibly the most famous of these is *Träumerei*, which is certainly as lovely as any short piece ever written.

Andante espressivo.

Träumerei—SCHUMANN.



The Supernatural is quite a field of inspiration to composers. To describe some of the most important compositions of a supernatural character would occupy many pages of THE ETUDE. How many persons have been under the spell of Schubert's *Ein König Ruft's* *Lazarus* symphony has the demon loved in strong evidence. Weber's *Freischütz* and Gounod's *Faust* bring the devil himself. Then there are witches, gnomes, elves, misis, sprites, fairies. Undoubtedly Mendelssohn succeeded best in the composition of fairy music. His *Midsummer Night's Dream* overture will ever remain a model of delicacy and mystery. Sidney Smith's arrangement is not very difficult. Liszt's transcription is much harder. Raff's *Fairy Tale* is a delightful piece and a few measures are here given.

Allegro vivace.

Fairy Story—RAFF.



Of course there are many other subjects which can be included under the title *The Picture in Music*, and for which excellent illustrations may be found. But the above will be sufficient to give an idea of what selections can be used, and there is enough contrast in the pieces to make the program interesting.

How old is musical notation? Carl Engel in his *Music of the Most Ancient Nations*, discusses the matter in his chapter on Assyrian music. "Most nations advanced in music, as the Assyrians were," he says, "employ some rude means to assist in recalling their musical compositions to memory."

The Chinese, for instance, have distinctive characters, which they slightly alter in different octaves. Of the Japanese, we are told by Saris, whose account dates as far back as 1600, that "their tunes were picked;" and Captain Turner was informed by the Buddhist priests in Thibet that "their music was written down in characters which they learned." Even the North American Indians, much more advanced in music, sometimes employ signs written upon birchbark to assist in remembering their songs. And as we know that the Greeks and other ancient nations possessed some kind of notation, we may conjecture that the Assyrians also, as well as the Egyptians and Hebrews, were not without such a contrivance."

MAY "DRUMMING" BE OF SOME VALUE?

By EDWIN H. PIERCE

It will doubtless be a surprise to many, but the writer, having observed the course and final outcome of musical studies in the case of a great number of pupils of various types of intellect and temperament, has come to believe that in many cases the so-called "drumming" is as useful as any other part of practice, within certain limits, so that it is an open question whether a pupil should be encouraged thereon, or promptly rebuked. To be fair, I will first state the opposing side of the question.

The pupil has a set task to perform—to prepare a certain lesson. Presumably the hours of practice are none too long in the aggregate, to prepare the task properly in time for the next lesson-day. Also, faithfulness is something, habits of concentration are worth much for their own sake, and to follow strictly the guidance of an excellent teacher is one of the surest ways of making good progress. Again, some pupils who have naturally good ears and good memories, but who are poor readers, are apt to spend far too much time in picking out tunes by ear, and never become at all proficient or even correct at reading music from the printed page. Moreover, "drumming" tends to perpetuate bad habits of technique which unconsciously creep into one's playing. I think this sums up all the arguments fairly, on the negative side, and I will introduce those on the affirmative side by telling a little story which seems to illustrate the case well. There was once a little boy whose parents were so fearful for him of the "roughness" of the streets, that he became a street boy from school the shortest way, and if sent on an errand, was instructed exactly how to go and return, never lingering or turning aside, but going straight to and from a corner directly home. "This went on until he was about sixteen years old, when he went to work. His employer found him a faithful, well-meaning lad, but was inexpressibly annoyed at his apparent stupidity in finding his way around the city when sent out on an errand. He not only failed to take advantage of the shortest route, but was ignorant of any and all streets by name, except a few near his home. At last he had to surrender his position in favor of some boy less carefully brought up.

Similarly, I have met with players who had been "model pupils," who never practiced anything but their lessons, but always prepared those well. Their playing of scales and arpeggios was commendably correct, and they had at their finger-tips a fair repertoire of pieces, but that was positively all. The thousand and one little things which depend on general musical intelligence, the ready wit and instinctive grasp of the keyboard, were a sealed book to them. They could not improvise an accompaniment to the most simple melody, they could not frame a little modulation between one piece and another in a different key; who asked to play an accompaniment containing passages too difficult to be

executed without private practice, they could not devise on the moment a simple but still satisfactory form of the same for immediate use. When asked to play a hymn-tune, if the voice parts in some places changed, it was to be too widely separate, instead of instinctively rearranging the inner notes of the chord, they were most likely to omit the bass—the most important part of all. In case they took up the study of the organ, they found the occasional need of improvisation to be an insurmountable stumbling-block.

All these things, and more of the same sort, a fairly talented player who has been allowed plenty of chance for "drumming" in his early days, can do. The keyboard has become an involuntary means of expression of his own thought, or, at least, he has somehow made his own, whereas if confined absolutely to the printed page all he has learned is to blindly follow a set of printed directions, namely notes.

But how can we tell whether a pupil's "drumming" is of the kind that will do him any good, or whether it is merely an idle and aimless wandering of thought from the lesson? Very easily, but not in one hearing. If the pupil appears as days go by really to originate something of his own, crude or unorthodox though it may be, but not to rest content with that something, but to go on, from one experiment to that something, either more elaborate or else wholly different, then have patience with him, and don't be too much in a hurry to rebuke him, unless you see that his lesson is getting woefully neglected. Or, if he picks one tune by ear, let him, if it only is a constantly broadening measure of *Yankee Doodle*, and the next week the same, and a month later will be satisfied with *Yankee Doodle* to the extent of a three measure fragment, it will be better if he sticks to scales and études quite conscientiously for an indefinite period.

I remember a curious case I met with when a young teacher. One of my early pupils, a boy of ten, played me a portion of a melody he had picked out by ear from a movement of Beethoven's *Second Symphony*. I was delighted that he had shown such good taste, and looked forward to great things for him in a summer, and this one little achievement seemed to satisfy him for good and all. He never reached any high degree of proficiency in music. One is reminded of the Linerick in regard to a young would-be author:

"There was a young English scribbler,
He courted for years a world-sung success;
But never got further than titling,
And never got further than scribbling."

The young artist, then, is to be allowed unlimited indulgence for his early crude attempts at originality, but he must constantly learn and create, passing on from one attempt to another, never satisfied, never weary.

PRINCIPLES FOR FINGERING THE MAJOR AND MINOR SCALES

By CLIFFORD E. DANA

HAVING experienced much trouble in getting pupils to practice the major and minor scales on the piano with some surety of using proper fingering, the writer devised the following three principles which he believes are more simple and more easily remembered by the student than any existing rules for fingering the scales.

Apply the principles on the ascending scale for the right hand, and on the descending scale for the left hand with the exception of the scales of F sharp and a sharp harmonic and mixed minor which should be applied on the ascending scale.

Two principles apply in each scale; either the first and second or the first and third. The first principle applies in all the scales.

PRINCIPLE ONE: The first finger falls on the first white key used in playing the scale.

PRINCIPLE TWO: The first finger falls on the fourth key if that key is a white one.

PRINCIPLE THREE: The first finger falls on the first white key after a black key or keys.

The second principle applies in all scales beginning with a white key except the scale of F major and the left hand scales of B major and minor with a black key.

Examples illustrating the first and second principles:

R. H. First finger on c and f
L. H. First finger on c and f
R. H. First finger on c and f
L. H. First finger on c and f

Scale of D melodic minor: *d e f g a b c b a g f e d*
R. H. First finger on d and g
L. H. First finger on d and g

Examples illustrating the first and third principles:

Scale of F flat major: *f b b a g a f e d c b a*
R. H. First finger on f and c
L. H. First finger on f and c

Scale of B flat minor: *b b a g a f e d c b a*
R. H. First finger on c and f
L. H. First finger on c and f

The Etude Master Study Page

THE PERIOD OF RICHARD STRAUSS

Richard Strauss was just one year old when Wagner's masterpiece *Tristan und Isolde* was produced (June 10, 1865), at the Royal Opera House in Munich, the birthplace of Strauss. Verdi was still the Verdi of *Travolta*, *Rispetto* and *Traviata*, as *Aida* did not have its first presentation until 1872. Yet Strauss is two years younger than Debussy and six years younger than his famous Italian contemporary, Puccini.

The impress of Richard Wagner upon German musical life was inconceivably great. Weber had sought to make the operatic music of Germany more Teutonic and less Latin, but in Wagner was found a master who was the very epitome of German national life. As the public was gradually converted to the propaganda of Wagner, interest multiplied until at the time of the youth of Strauss Wagner had become a kind of Germanic god.

At the same moment the influence of certain German philosophical tendencies were strongly felt. Kant, Hegel and the hughobous Schopenhauer were being read, possibly to the neglect of Kleist, Heine, Uhland and Lesau. Goethe, Lessing and Schiller, loved as they are by all Germans, were superseded in many circles by the intense interest in philosophical questions. Nietzsche (particularly the later Nietzsche of *Jenseits von Gut und Böse*) with his idolatry of the will, his scorn of pity and his apostrophe of the joy of battle unquestionably made a great impress upon German life and thought.

These influences, then, together with the enormous industrial advance, the magnificent accomplishments in education, the stiffening of German ambitions that came with the victory over France, the natural diligence and thoroughness of the German people, all made a most fruitful impression upon the young Strauss, born to witness his fatherland in the days of its greatest progress.

STRAUSS'S ANCESTRY AND YOUTH

As is generally known, Richard Strauss is not in any way connected with the famous Viennese family of composers of tripehonian melodies. The father of Richard Strauss was Franz Strauss, a performer upon the French horn. He bore the title of Königlich Bayerischer Kammermusiker (Royal Bavarian Chamber Musician). For many years Franz Strauss was a teacher at the Royal Music School at Munich. Richard Strauss's mother was Josephine Pechort, daughter of the famous Munich brewer, Georg Pechort. The composer was born over a Bierkell or saloon attached to the brewery in Altheimere. A tablet now marks the front of this structure.

At the age of four and one-half years Strauss commenced his first lessons in music, studying piano with a harp player in the Royal Orchestra (August Tombo). The boy's mother, a genial refined lady, assisted in his early training. Even at this very early age Strauss exhibited an omnivorous appetite for work, and his progress was amazing to his teacher and to his parents alike. At the age of eleven a new teacher stepped in. This was the excellent pedagogue, Niest. In the meantime his school studies had commenced, as had instruction in violin with Benno Walzer, Concertmaster of the Royal Orchestra. Cerny and Krentzer, Bach and Vieux, now fiddle, now piano, followed in rapid succession. Not content with playing he made many attempts at composition, starting at the age six.

In 1874 he left the day school for the Ludwigsgymnasium or High School, where he remained until he was eighteen years of age. Once when his mother was sending him off to school she wrapped up his books in a piece of music paper. When the boy returned she found that he had spent part of his school hours in carefully covering the paper with notes of fanciful compositions.

In school Strauss took lively interest in all forms of mathematics, notably higher algebra and spherical trigonometry. The best part of his musical education



The Real Richard Strauss

"Unless one completely comprehends the significance of the development of music from Haydn, through Mozart, Beethoven and Wagner, one cannot rightly judge the music of Wagner or other moderns."

In his early youth was the unlimited opportunity to hear great masterpieces, notably the German classics. The position of Franz Strauss enabled his son to attend the leading concerts of the time and hear the greatest artists. This unquestionably had a great formative effect upon the boy's after life.

SPECIAL STUDIES

Strange to note Strauss did not attend any of the famous music schools of Germany. Whether the elder Strauss had set opinions antagonizing institutional musical instruction is not known. From 1875 to 1880 Strauss studied harmony and counterpoint with the Royal Capellmeister, Fr. W. Meyer. Although according to German custom a harmony book was little used, the study plan followed that of the conventional Richter. The boy was blessed by having many relatives who were musical, and in whose homes music was the chief center of interest. He composed many smaller works which indicated his inclinations so clearly that when Rheinberger heard some of them he said, "It is a shame that you are adopting these modern methods, because you have so much talent."

Strauss, however, was well grounded in the works of the classical masters. He says "My father obliged me very strictly to study the works of the old masters. Now young composers bring me many manuscripts and ask my opinion upon them. I look them through and are at once where they have given the most of their attention to Wagner. Then I say to them, 'My dear good fellows go home and study the works of Bach, the symphonies of Haydn, Mozart and Beethoven, and when you have mastered these, bring me your works again.' When I tell them this I give them the cream of my own experience."

In 1882 Strauss completed his studies at the Gymnasium and made his first trip to the festival at Bayreuth. In the fall of the same year he entered the University giving special attention to philosophy, aesthetics, the history of culture and the works of William Shakespeare. He had great stress upon the value of private lectures from no less than Schopenhauer, Nietzsche and Stirner.

In 1882 Strauss, at the instigation of his father, joined a celebrated amateur orchestra known as the "Wilde Gang", playing first violin while the elder Strauss conducted.

EARLY COMPOSITIONS

One record has it that Richard Strauss's first composition was written at the age of six and bore the proud title of *The Tailor's Polka* (Schneider-Polka). However, when Strauss was about sixteen years of age serious attention was given to his work which at that time were considered very pretentious for a youth. In 1880 three of his songs were sung publicly by the well-known German opera singer, and in 1881 the Benno Walter Quartet played the youthful String Quartet, a Major. This was a promising beginning for a young composer but the climax was capped in the same year by the performance of a Symphony in D minor, in four movements, under the direction of the great Wagnerian conductor, Hermann Levi. By the time but Strauss was twenty he had completed *Five Piano Pieces* (Opus 3), a *Sonata for Violoncello and Piano* (Opus 6), a *March and Serenade for Wind Instruments* (Opus 7), a *Violin Concerto* (Opus 8), a series of pieces for piano called *Stimmungsbilder* (Opus 9), and a *Concerto for French horn*, together with occasional songs.

In 1884 Strauss was introduced to American music lovers through the performance of his Symphony in F Minor under the direction of that American pioneer of young and deserving European masters, Theodore Thomas.

MEININGEN AND VON BÜLOW

In 1885 Strauss went to Meiningen to receive advice from von Bülow upon the subject of conducting. Von Bülow, despite his tactfulness, took a warm interest in the young man. As the leader of one of the finest orchestras in Europe he was able to help him immensely. Strauss suggested under von Bülow's direction as a pianist, playing the Mozart Concerto in C minor. When von Bülow retired from the post at Meiningen, Strauss became his successor. At about the same time the young man met Alexander Ritter who then was a member of the Meiningen Orchestra. Von Ritter was a radical in the temperate sense of that much abused word. He had been an intimate friend of Richard Wagner, and was saturated with the poetry and philosophical thought of Germany. As a composer, Alexander Ritter can not be mentioned among the great, but his influence upon Richard Strauss was known to have been very marked. In fact Strauss admitted that Ritter did much to direct his talent along advanced lines.

TEN ACTIVE YEARS

After holding the post of conductor at Meiningen for but a very short time Strauss went to Italy for a few months' rest. He was then appointed one of the assistant conductors at Munich under Levi. Some years later he became assistant to Lassen, the court conductor at Weimar. His interest in his career caused him to overwork and the result was a breakdown. This obliged him to take a protracted rest and he chose Greece and Egypt as the place of his sojourns (1892). This provided opportunity for the composition of his first opera, *Guntram*, produced in Weimar in 1894. The prime drama in his opera was Pauline de Alma, daughter of a Bavarian general, whom Strauss married later in the same year. Fortunately, coincident with his marriage came the coveted appointment of Court Capellmeister at Munich. Strauss had unlimited opportunities and made the best of them.

This decade in Strauss's career is noteworthy in the history of music. The symphonic poem *Als Italien* represents the effect of his trip to Italy and also the influence of the progressive ideas of Alexander Ritter. Strauss admits that taken together with his famous orchestral *Berlioz* this decade marks the turning point in his career. *Als Italien* was first produced in Munich in 1892. The momentous nature of these years may be indicated by noting the first performance of the following works, now a regular part of the repertoires of great orchestras the world over:



STRAIERS AT THE AGE OF 3

Ein Heldenleben (Op. 40). Symphonic Poem, 1898.

STRAUSS AT BERLIN

In 1899 Strauss became Court Capellmeister in Berlin and ever since that time the opera in the German capital has shown the influence of his masterly work. Much of this may be attributed to Strauss' willingness to give just as conscientious attention to a production of *Fledermus* as to a production of his own *Salome*. An interesting aspect of his tenacity of the post at Berlin is the fact that American singers were given such unstinted opportunities that the jealousy of German artists was aroused. Strauss and his talented wife made an American tour in 1904 when he produced his famous by now *Symphonic Dances* (Opus 53). His work in New York City Philharmonic Orchestra in 1904, Strauss' March 28, 1904, immediately attracted international attention.

THE STRAUSS OPERAS

Recollecting the remarkable experience which Strauss enjoyed as an opera conductor, during which most of the great works of the past and the present came under his exacting habits of study, it is not surprising that we find his next triumphs in the operatic field. His one-act opera, entitled *Fingertsweth*, produced in 1901, indicated the direction in which his operatic career was to develop. Strauss' musical setting of the Oscar Wilde version of the Biblical story of Salome, it was soon seen that the operatic stage had a new and powerful master. *Salome* was first produced at Dresden, December 9th, 1903, and was followed by such notable works as *Elektra*, *Die Frau ohne Schatten*, *Ariadne auf Naxos* and the *Joseph*

THE POSITION OF STRAUSS

While Strassas has attained success in almost all branches of musical composition it is of course very clear to all who know his works that his greatest fame must rest upon his symphonic poems and his operas. This has been so favorably received that his works in smaller forms have perhaps been slighted. Many of his songs are very delightful and the *Serenade*, *Die Nacht*, and *Die Einsamkeit* have been popular. Strassas has written comparatively little for piano-forte, and aside from the very difficult *Barokade* with orchestra and the little pieces known as *Sittensammler* (including the popular *Träumerei*), the name of Strassas is little seen in the repertoire of pianists. It is a melomane, a musical genius to accompany the reading of poetry, and *Die Nacht* alone is one of his most sympathetic and effective works.

A series of contemporary estimates of Strauss appeared in a number of the *Allgemeine Musik Zeitung* (October, 1912), in which we find the following:

CARL GOLDMARK:
"Strauss is an eminently
artistic and strong per-
sonality of the greatest
caliber."

VINCENT D'INDY
"Strauss seems to me to follow the path of Berlioz more than any other in his symphonic poems. I cannot see any particular advance in his operatic works insofar as true German music drama is concerned, as in his works everything is planned and built upon

G. SEAMER: "Richard Strauss is without doubt the personality of the greatest importance in the musical development of our times, but we are yet too near to prophesy what his effect will be upon the progress of the art. From the technical standpoint would it not perhaps be better to seek out new paths rather than to follow those of Richard Wagner? Was it not a blessing that after the Netherlands composers came Palestine and after Bach came a Haydn?"

CHRISTIAN SENDING: "Richard Strauss has broadened the whole horizon of music."

MAX REGEN: "To me Strauss is the brilliant fulfillment of the art principles which Franz Liszt gave to the world."

Georg SCHUMANN: "Strauss' greatest significance to me lies in his broadening of our means of musical expression and in his brilliant employment of orchestral materials."

THE ORIGINALITY OF STRAUSS

Originality is always a convenient target for mediocre intellects. It is man's strive for originality, it matters not how sincere his convictions, there will at once arise a veritable army of old-fashioned and decadent thinkers who reach out for convenient verbal weapons to attack the young innovator. When Strauss first attracted attention he was besieged by critics who told us that he was guilty of fornications. Despite the long efforts of Wagner, Liszt and others to liberate themselves from conventional forms Strauss followed in their position quite as a conscious prisoner as his predecessors. He had to struggle to overcome those who ridiculed originality as such.

Mr. Ernest Newman, in his excellent little book entitled *Richard Strauss*, points out the difference between "absolute" music and "program" music in the following very clear manner:

"Roughly speaking, there are two kinds of musical idea; the one is self-existent and self-sufficient, referring to nothing external in itself, and requiring no knowledge of anything but itself; the other is dependent, and is prompted by some previous literary or pictorial concept and can only be fully understood in conjunction with this. At the one extreme stand musical ideas like those of Beethoven, which stand alone in complete simplicity; at the other extreme stand ideas like those of the song or the opera. Midway between these two there lies a peculiar kind of musical idea that is not self-sufficient, but is dependent on the song—like which, though it exists only a purely instrumental form, really owes its being to the desire to represent in music some other idea—non-musical in its origin.

"The composer, however, comes to work upon a scheme that involves much incident that he realizes the difficulty of making his poetic and musical development run on the same lines. It is this that Strauss does in his symphonic poems, partly because he has mostly chosen subjects that are not particularly well suited to be judicious in the selection of his poetic material, partly because of the extraordinary fertility of resource he has at his command, and partly because of his own originality.

"The originality of Strauss is wholly different from the originality of Debussy in that Strauss has extended his musical sphere through the use of the orchestra. More

A STRAUSS PROGRAM

A Strauss program cannot be given with justice without the full resources of a symphony orchestra and an opera house. Certain of the Strauss songs have popularity and certain of his piano pieces are played with pleasure by his admirers. Yet an evening of Strauss with only the piano, the voice and the violin, would be difficult to arrange to please the average audience. The *Stimmungsbilder* are attractive and the songs which appear in album form contain at least a few which are always acceptable to audiences: "Der Schatzkammerknappe" (Op. 8; *Berlioz* here); "Die Nacht" (Op. 10, No. 2, and *Ständchen*, Opus 13, No. 2). The sonata for violin and piano contains some very beautiful passages and may be ranked with the most representative works of Strauss.

STRAUSS THE SUPER-MAN

Nothing has typified the nature of the intellectual progress of Germany more than Strauss. He has felt himself free to break down all conventions and yet he realizes the need for giving proper values to the old traditions and the masterpieces of the music of yesterday. Indeed he has likened the progress of German idealism to the airships that pierce the clouds. "Since our period has been discovered the airship. Since the aeroplane, Zeppelins and Parsevals are always on the increase, and these majestic birds themselves climb higher and higher, the airship, the Zeppelin, the Parseval should find our thoughts soaring. We have received from the Maker of all things an inspiring force, a strong, soulful, heavenly power which should exalt us over the clouds to God Himself."

Strauss the man has all the simple naturalness of the German avant. While his music has caused a worldwide furor, he remains unostentatious in his attitudes, his utterances and his whole mode of life. Indeed he resembles the average German business man in his dress, and were it not for his impressive countenance, it would be difficult to believe in meeting him that he was indeed the great master who had created such compositions. With the picture of Richard Wagner in our minds and the constant striving for effect, not only on the stage but in his clothes, his writings and in his home, we have in Strauss a totally different type of

Perhaps one of the best appreciations of Strauss comes from the pen of Dr. Hans Huber, the most noted of the present-day Swiss composers. He writes in the symposium from which we have already quoted:

Musicians are all of one mind upon the wonderful symbolism of Strauss. He has brought the ideals of Berlioz and Liszt to the highest possible point. The Domestic Symphony of Strauss to us is the crescendo from the Italian Symphony of Strauss to his *hoben*. Finally, the Domestic will be used by young composers of the future as a model of symphonic architecture.

"I have another opinion regarding his dramatic works. With the exception of *Fenestrato*, he has spoken the German national school and given his operatic works to the hotels during my Italian tour. So I regard him as I regard Italy I give the go-by to all internationalism. When I am in Italy I speak Italian, in France I speak French, in Germany I speak all Italian (or French), and patronize only the real German, however, happy and am well treated." The works of Strauss were not wholly and totally Teutonic. His operatic works Strauss the observer must see that in his of his own national conception beyond the bounds of his own country. He appeals alike to the people of other countries quite as much as to the people of Germany. The success of his operas in America testifies to that when we take into consideration the players and singers and the severe strain.

THE PROGRESS OF STRAINS

As has previously been intimated, the progress of Strauss has been most marked in his own country (Gustav Brendel). One of the critics of his own epoch of advancement. Three periods in the development of Verdi have been plainly distinguished by the Strauss work, however, do not have those characteristics which make the change from one period to another evident to any one but the most acute observer. The biographer of Strauss in the Grove dictionary possibly oversteps the mark in attacking Salome by saying "there is no doubt that, on the average, Salome produces a sense of interest" on the average, Salome by saying

He is also attacked for introducing *Deriva's* famous tunc, *Fantasia*, in his symphonic fantasia *Ang Italiano*, under the assumption that it was an Italian folk song. But other masters have employed folk-song material and have appropriated the themes without attempting to discover who were the original composers. To deny the monumental eminence of Stravinsky or to question his methods is to indicate a lack of common sense.



THE RITZ-CARLTON (C)

RICHARD STRAVINS AND HIS
SCHOOL

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and no technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full names and address must accompany all inquiries.

PLAYING FOR EXAMPLE

"I, in teaching a class of sixty pupils I find it more than difficult to keep in practice on all the pieces I am giving them, so as to play before them. I am given no idea of how they should do. Do you consider it necessary for a teacher to play over all pieces to his pupils?"

"I have a pupil who has finished every Op. 290. What technical studies should I give her in about the same grade, as I find that she needs more drill in that grade?"

"What technical work may be given with Heller's Op. 36?"

5. Some pupils need to hear their music played. These are usually dull of apprehension and lacking in originality. With brighter pupils the less you play for them the better. Their originality should be encouraged rather than the tendency to become imitative fostered. You should train your pupils to think out their new pieces for themselves, and learn to give correct interpretations. It is astonishing the number of players there are who have a fine technique, and yet cannot take up a new piece and get it anywhere near right without help. What playing you do, in the majority of cases, should be done after pupils have studied their music, and not in advance, although there are some exceptions, and also cases where a pupil for a time may need the help in advance until such time as he becomes strong enough to do away with crutches. In most cases you will find it is sufficient to play just enough of a piece to give the pupil a general idea of its nature. Cases where you will think this over carefully I think you will agree that it is a matter that should be handled with discretion, for it is one in which a general rule may not only be impossible, but it is one in which you may need to take a different course at nearly every lesson with the same pupil. Pupils who imitate their teacher's playing never have any originality of their own. One of the primary objects of your training should be to make your players independent of your own assistance or that of anyone else.

2. Under these conditions she could not do better than to take up the second book of Czerny's *Selected Studies*. You will find some of Czerny's Op. 299 in this which may be used for review or omitted as may seem best to you.

3. Keep right on with the study of scales and arpeggios, double and single thirds and sixths, octaves, etc. Czerny or Mason will provide plenty of material to choose from.

ADVICE DESIRED

"Although not a regular teacher, yet I would like to have a bright twenty-year-old girl, who has preferred to leave her studies to become a teacher. She is mentally in advance of ordinary teachers, and yet has no simple means to express her ideas. Would you kindly suggest some graded course of study which both for pupils and exercises? I want to familiarize her with the first compass, the few notes stopped selections, from Beethoven and Chopin?"

Your young friend has here sadly in need of the guidance of a good teacher. She is sure to go constantly astray under present conditions. Meanwhile others have taught themselves and obtained much pleasure from the art; she deserves much credit for her perseverance in the same. Would she be willing now to study through *The New Beginner's Book*, just for the sake of the information it would give her? Then take up the *Standard Graded Course*, and follow it along carefully. A most excellent book for her to secure would be *Novice's Superior Studies* published by C. W. Lanston. Mathew's *Standard First and Second Grade Pieces* contains many things that would be good for her. When she can play in the third grade, Lanston's *First Studies in the Treble* will be valuable. Schumann's *Album for the Young* is too old

for most children, but would interest your pupil. The easier sonatas of Haydn and Mozart would lead to the simple pieces of Beethoven, and she could gradually work her way into them without relying on simplified arrangements. I think you will find enough outlined here to occupy her for some time. Then, if you need further assistance the *Round Table* will be glad to try and help you.

CROSS WIRE BRAINS

"Can you tell me what to do for a piano pupil that can play such hard pieces but cannot strike a single practice note? She plays first and last of the piece for the upper, and vice versa, when not getting mixed in this way, it is hard for him to strike the keys together."

I have had only one pupil that answered this description in my own experience. I concluded that the nerves in the brain must be crossed after the manner of electric wires, and resulting therefore in general havoc. I worked with this pupil for one entire term, with more than usual patience, and then gave up in despair. This particular pupil could not be made to see when she was reversing the right and left hand parts, which aggravated the problem seriously. Your pupil seems to be about as muddled as was this one. If you teach him a simple part for each hand, and then first find that they are together, I am unable to suggest anything further. It does not seem to me that destiny intended that this pupil should become a Paderewski. I would suggest that you find more congenial employment for him. Perhaps some of the readers of the *Round Table* may be able to work their way through a problem of this sort. If so, we shall be glad to print their experience. It is not often that problems seem hopeless, but this one has that appearance. You may succeed in accomplishing something with him after all; if so, we shall be glad to hear from you.

A SEVEN-YEAR-OLD PUPIL

"Not being satisfied with the teachers that I could secure in this place, it seemed best to me to teach my own child. I secured *First Steps in Piano Playing*, but it seems to advance too rapidly for a seven-year-old child. This year, for my first lesson, I have reviewed *New Beginner's Book*, and it seems more adapted to my own child. When will I teach the scales and in what order? Should the arpeggios follow them, or be given at the same time? My children are very musical and anxious to learn."

You seem to have solved your own problem in a sense. For you have discovered the *New Beginner's Book*, although perhaps too late for your first child. This book is intended to serve the purposes of the very small child, and no book I have seen could do it better. All methods need to be modified more or less to suit individual cases. When you find a book adapted to your own child, you may find it necessary to momentarily stop his work in the book, that is, in so far as assigning any advance lesson is concerned, and give him some very simple pieces that are adapted for his immediate needs. If you are using *First Steps*, you should have directly at hand a number of first-grade pieces, which the publisher will send you on selection, if desired, until you make a choice of such as you think pleasing, and draw on these until your pupil exhibits capacity to go on with the manual. Any successful teacher may keep a number of teaching pieces which he can refer to instantly. One may rely on memory, to be sure, but it is not so reliable as a well graded list, with perhaps a little annotation after various pieces to indicate for what use they are best suited.

The scales can be easily taught by dictation. In each case it is simpler to pass through the sharps, and then through the flats. Teach them in one note form first time over. Teach C and practice until pupil understands place of steps and half steps. Then use G, and show that F sharp must replace F in order to bring half step in right place. Show that in each case the seventh

step, or first descending step, is where the alteration is made. In this show that this comes on the fourth step. The simple one octave form of the arpeggio chord may be begun as soon as the pupil has a fair command of his hands. It is not necessary to wait until the scales are all learned. This must be a matter for judgment in individual cases. The student that learns his scales and arpeggios entirely independently of the printed page is much better off. You will find much valuable assistance in teaching the scales if you will purchase *Mastering the Scales and Arpeggios*. After finishing the *New Beginner's Book*, take up *First Steps*, or Mathew's *Graded Course*, in accordance with the ability and progress shown by the pupil.

LESCHETIZKY METHOD

"In what grade should the Leschetizky Method be begun, and should it follow Mason's *First and Second*?"—L. B.

I hardly think the "Leschetizky Method" is a method of the kind to which you probably refer. I also assume that you refer to Mark Dainton's *Modern Pianist*, which is a technical compendium of the Leschetizky principles. It is not a book to take up and give to a pupil page by page until finished, no more than is Mason's series of books. It contains exercises for all grades, presenting in a comprehensive manner the Vienna master's technical system, and the exercises are supposed to be assigned by the teacher as a pupil may be prepared to take them up. Many of its sections would probably be considered incomplete for some pupils, in which case the intelligent teacher is supposed to be able to select from it what is needed from some other source, whatever may be needed for any given pupil's progress. All books of this class need very intelligent handling on the part of a teacher, and presuppose that the teacher has had a thorough and systematic training before beginning his career. The *Prenator* book is a splendid publication for every progressive teacher to own, whether he be a teacher with his pupils or not. It is replete with useful ideas. The intelligent teacher should be like the busy bee, and collect honey (in his case, ideas) from every clover blossom he can find. Only in this way can he become truly a reliable authority.

WEDDING MARCHES

"Will you please give me the correct tempo of the Lohengrin, Wedding March, and Mendelssohn's Wedding March, and also Chopin's *Wedding March*, in which parts of the wedding marches should the bride and groom be seated? In a church wedding, where the organists here insist on the wedding march being played slower than a funeral march."—W. A.

The tempo used in these marches at weddings are about as many as the bride and groom using them. One would think that almost any bride would rebel at such "cheerful" being used at her wedding. If she were superstitious she might think of the terrible failure of Lohengrin's and Elsa's married life, and if the groom has read the *Midasman Night's Dream*, one would almost wonder that he did not object to being celebrated with another jacks-in-the-box in accordance with the dream of Bottom the weaver. I have known people who insisted on "something different," and some that had music especially written for them. The only logical reason I have been able to discover for the insistence of these two marches at weddings is that many un-musical young men who act as fathers are unable to keep step to anything they are not familiar with enough to whistle, and it is impossible to teach them anything new. For the *Lohengrin* march I have found 108 to 116 to the quarter note most likely to suit. Make the tempo of the first beat of the measure only a little swifter step for the close may be taken with the Mendelssohn. Eighty-eight for the half note will be about right, taking two steps to the measure. This should be counted two beats to the measure. The *Chopin Wedding March* may be taken at about 66 to the quarter note.

Study Notes on Etude Music

By PRESTON WARE ORFIM

VALE IN C-SHARP MINOR—F. CHOPIN.

Mr. Hughes' able lesson on this standard composition, which will be found in another department of this issue, includes in addition an exhaustive dissertation upon all the waltzes of Chopin in general. This article should be read and reread with care. As an assistant to Leschetizky for a number of years, Mr. Hughes speaks with authority and his views may be taken in a great measure as a reflection of those of the master himself. Grade 7.

DREAMS—J. PASCAL.

A nocturne-like composition with much charm. The accompaniment in double notes in the left hand is particularly rich and sonorous and it must be subdued throughout in order not to obscure the melody. The melody on the other hand, must be played out in singing style with warm tone and much expression. The double note form of accompaniment was first used by any considerable extent by Rubinstein, but it has since been employed by many modern writers, notably Liszt, Brassin, St. Saëns, Grieg and others. Grade 6.

CONCERT GAVOTTE—N. E. SWIFT.

Mr. Newton E. Swift is a successful teacher and writer who should be heard from more frequently. His *Concert Gavotte* is a teaching or recital piece, excellent in all respects. While it follows the rhythms of the old-fashioned gavotte, the harmonic treatment is decidedly modern, the general effect being full and sonorous. This composition will afford abundant opportunity for octaves and chord practice. It should be played in a large and dignified style and with extreme accuracy and precision throughout. Grade 5.

UNE PAGE D'AMOUR—C. W. ZECKWER.

Mr. Camille W. Zeckwer is a talented and very promising American writer, who has had both American and European training and experience. Mr. Zeckwer's musical leanings are decidedly modern, but *Une Page d'Amour*, one of a set of five pieces recently composed, displays no extravagance whatever. It is a somewhat ecstatic and warmly colored bit of writing which rises to a fine climax. It is based entirely upon a single melodic idea, cleverly developed and richly harmonized. Grade 5.

IN THE SILENCE—CARLOS TROYER.

In explanation of this new and interesting composition by Mr. Carlos Troyer, we append his own analytical notes:

"This *Taux-pierre* (sketched as an instrumental song for the piano) serves to illustrate in tone-colors the mental attitude of going into the Silence as practiced by expert psychic students. The special object of this piece is the meditating and waiting, the adoration of soul (the creative germ) with the conscious soul of our vital life. An experience which is known only and fully realized by such occult students who have faithfully pursued the proper methods and mental poise requisite to successful employment of the psychic vision.

Roadside points to conditions, primarily, such as seclusion, resignation and concentration, and an abiding faith, will and perseverance to seek the Light. Infinite Light (the creative force of the Universe) is co-existent with Infinite Power and Infinite Love. Grade 4.

ON MOONLIGHT WATERS—L. OEHLER.

A graceful drawing-room piece with three well-defined themes. We regard this as one of Mr. Oehler's best pieces—melodious, well harmonized and in good form throughout. Grade 4.

AMONG THE MOON-FLOWERS—R. FERBER.

An expressive slow waltz movement, not intended for dancing, but of the idealized type. This composition must be taken with considerable freedom of tempo, well contrasted dynamics and played in an expressive style throughout. Grade 3½.

TWILIGHT STAIRS—E. F. CHRISTIANI.

Another slow waltz movement but entirely different in content from the preceding. This number depends

for its interest chiefly upon the passage work rather than upon the harmonic treatment, the final variation upon the principal theme in triple rhythm being particularly effective. This will require a light, delicate touch throughout. Grade 3.

WILD FLOWERS AND BUTTERFLIES

H. HARRIS.

A dainty little number in the mazurka rhythm. This number will require a rhythmic and well balanced style of playing as there is plenty to do for both hands. It will afford excellent practice in contrasting touches, alternating legato and staccato. Grade 3.

THE LITTLE PRINCESS—W. R. SPENCE.

Mr. William R. Spence is known chiefly through his songs and church music. His occasional piano pieces, however, are always worthy of attention and *The Little Princess* is a beautiful gavotte in modern style which will prove effective either for teaching or recital purposes. It should be played in strict time with slightly exaggerated accents in order to obtain the best results. Grade 3.

FUNERAL MARCH—CHOPIN-SARTORIO.

Mr. Arnoldo Sartorio and Dr. Hans Hartman have both been very successful in their respective series of arrangements from the classics, a number of which have appeared in the recent numbers of *The Etude*. Mr. Sartorio's simplification of Chopin's *Funeral March* is particularly well done. In the original, this march requires large and strong hands in order to play it satisfactorily, but the present arrangement, without doing violence to the original harmony, brings it well within the range of the average player. It is well to familiarize students as early as possible with the gems of the great masters. Grade 3.

WHEN WAR IS OVER—J. L. ERB.

This is one of a suite of characteristic pieces by Mr. J. Lawrence Erb. It is based upon the familiar bugle call entitled, "Taps," or "Lights Out." It is in the form of a slow parade march, fluctuating between the minor and major modes. Grade 2½.

LITTLE COSSACK MARCH—H. SCHARF.

This is a very interesting little teaching piece which can be made very effective when well played. It is full of a certain barbaric vigor and coloring. It should be sharply accentuated throughout. As a teaching piece it will afford excellent practice in double notes. Grade 2½.

DREAM FANCIES—A. GARLAND.

A very pretty little teaching piece in waltz form with well contrasted themes, neatly harmonized. As a teaching piece it will prove useful in study in rhythm and in a variety of touches. Grade 2.

HORSE RACE—C. S. MALLARD.

A lively march movement suitable for teaching or elementary recital work. To gain the best effect this number should be played in fairly rapid time, strongly accented. Grade 2.

CLIMBING BLOSSOM—G. L. SPAULDING.

An easy teaching piece which may serve as an introduction to elementary passage playing. It affords good practice in finger work. Grade 2.

THE FOUR-HAND NUMBERS.

In his *Souvenir de Paganini* Liszt immortalized the very attractive German dances by Schubert. No 6 is probably the best known, containing some of the most striking of Schubert's themes. In the four-hand arrangement this number will be found particularly effective, brilliant and sonorous. Grade 4.

Mr. Christian's *In Marital Spirit* is a lively military march which speaks for itself. Pieces of this style when well played frequently have an effect on the hands and feet of the listener in motion. Grade 3.

BENEDICT MARCH—(VIOLIN AND PIANO)—F. F. ATTHERTON.

Mr. Atherton's *Benedict March* has already proven popular both as a pianoforte solo and as a four-hand piece. The violin and piano arrangement, however, is in reality the original form of this composition. It will afford a pleasant relief to players who have been studying the hands and feet of the listener in motion. Grade 3.

Well Known Composers of To-day



ELMER S. HOSMER.

ELMER S. HOSMER was born in Clinton, Mass., in 1862. As a boy he showed musical ability, and began to play the organ in the Baptist church of that town yet in his early teens. He entered Brown University in 1878, graduating in the degree of A.M. three years later. After graduating from college he studied J. C. D. Parker and Carl Faelten, piano; H. M. Duntchick, composition.

For about seven years he was teacher of music in the Perkins Institution and Massachusetts School for the Blind, and also held positions as organist in Boston churches.

In 1893 he became principal of the high school in Bristol, Conn., where he remained for seven years, going to Easton, R. I., in 1900, to take charge of the high school in that city, a position which he still occupies.

During all these years he has been actively at work as an organist, and has composed many anthems, solos, etc., for use in church.

His name appears in the catalog of most of the leading publishers of church music in this country.

POSTLUDE IN G—(PIPE ORGAN)—E. S. HOSMER.

A portrait and biographical sketch of Mr. Hosmer will be found in another column. Mr. Hosmer makes a speciality of church music and his organ compositions are all of eminently practical character. The *Postlude in G* is a dignified and well written number which will of almost any size. It will prove effective on organs.

THE VOCAL NUMBERS.

Vocalists will welcome Mr. Harry T. Burleigh's fine song *Just Because*. This is the type of song which when well sung cannot fail to arouse enthusiasm. It is preciously a "singer's song."

Mr. Lancaster's *Rose Dream* is an artistic inspirational number, beautifully harmonized. This will make a fine

The music teacher who gets results needs two things: capacity of giving practical system; and he needs a inspiring his system. As Dr. Pyle says in his *Outline of Educational Psychology*: "The busy, inexperienced teacher settles down to a monotonous procedure, the pupils have no interest in a formal school. As a competent teacher, while adhering to a system, continually is finding new aspects, new details of procedure, finds possibilities of variation."

The C Sharp Minor Waltz of Chopin

An Interpretative Lesson upon the Noted Masterpiece

By EDWIN HUGHES

Mr. Hughes is an American Piano Virtuoso, Long Resident in Germany, and at one time was the Leading Assistant to Theodor Leschetzky

Or waltzes there had been many before Chopin. He must be in fact a bold antiquarian who would venture to state the time when nimble-footed couples first swung themselves to three-four rhythm. The direct ancestor of the modern waltz, however, is not far to seek. The German country-dance, the *Ländler*, may be seen and heard in any Bavarian or Austrian village to-day, just as it has been danced to the soft wail of the yellow clarinet since out of mind.

Walking among the *bona monde*, however, as distinguished from the *moode* variety, which was accompanied usually by the noisy "yodels" of strapping Tyrolean mountaineers and the slapping of leathern knee-breeches with equally leathern palms, first put in its appearance in Bohemia, Austria and Bavaria during the latter part of the eighteenth century. Forbidden in Bohemia by Imperial edict, as being an enemy to both health and morals, it gained popularity all the more quickly in Vienna, where the original slow tempo was accelerated to meet the faster pulse-beat of Viennese life, and where this form of the dance soon became such an inalienable part of the gay *Kaisertanztel* that to this very day the words "Viennese" and "waltz" seem to have some sort of magical connection.

The Viennese music-makers of the time were all taken captive by the lilt of the three-four rhythm, and even Beethoven and Mozart wrote whole strains of *Deutsche Tänze*, the former going so far as to compose the entire first movement of a piano sonata (the opus 29) in *Ländler* style.

The original form, as seen in the Beethoven and Mozart *Deutsche*, consisted of two eight-bar sections in three-four or three-eight time, followed by a trio of precisely the same construction, with a repetition of the first two sections. The next step was the stringing together of sixteen-bar sections, with the addition of trios and coda, which was first accomplished by Hummel in a waltz of nine numbers which he wrote in 1808 for the Apollo Sal in Vienna.

THE BASIS OF THE MODERN WALTZ

The compositions of Schubert in the waltz form are the real basis of the modern waltz, however. So prolific was Schubert in this direction that there exist over two hundred published waltzes from his hand. They are largely written in the old form of two eight-measure sections, without trios, but there are many of sixteen-measure sections. All of them are genuine dance-waltzes, composed to accompany the tripping of the feet of an occasional introduction to the light feet. The adding of an occasional introduction of two or three measures, now so familiar in all modern waltzes, was an innovation of Schubert's, but still more important was the freedom of modulation and the extension of the form which appear in his *Letzte Walzer*, Op. 127.

Lanner and Johann Strauss were doubtless indebted to a great extent to the Schubert innovations, carrying them still further by the preluding of a slow introduction foregrounding the principal motives of the five or six separate waltzes, and the addition of a more or less lengthy coda, in which the most striking themes of the foregoing waltzes were cleverly recapitulated. Johann Strauss, Jr., leaning on the shoulders of his foremen, used the waltz to express every mood of pleasure-loving Vienna and his own fertile fantasy, developed a colorful orchestration of striking beauty and effectiveness, and soon had the dances of Vienna, and of the whole world, in fact, whirling their partners in a perfect dizziness of

delight to the accompaniment of his seductive melodies. Even the school of Brahms counted himself one of the most ardent admirers of the "Waltz-King," and von Bülow went so far as to recommend the playing of Strauss waltzes in serious symphony concerts.

The efforts of the Viennese waltz composers were, of all their charm, always in the direction of the *safer & dancier*, and it is therefore to Weber, with his apotheosis of the waltz, the *Jurisdiction to the Dance*, composed in 1819, that we owe the development of the waltz into a genuine art form of larger proportions. After Weber it was Chopin who led the waltz still further away from the dance-ball, giving it, in his finer examples, a richness of poetic content hitherto unknown and a purpose quite other than that of merely setting nimble feet a-whirling.

Schumann once declared that the dancers of the Chopin waltzes should be at least countesses. "There is a high-bred reserve despite their intoxication," says James Huneker in his brilliant work, *Chopin, the Man and his Music*, "and never a hint of the bawling peasants of Beethoven, Grieg, Brahms, Tchaikovsky and the rest. Around the measures of this most popular of dances he has thrown mystery, allurements, and in them secret whisperings and the unconscious sigh. It is going too far not to dance to some of this music if it is to be completely away from the world, be it at times border. Certain of the waltzes may be danced: the first, second, fifth, sixth and a few others. The dancing would be of necessity more picturesque and less conventional than required by the average waltz, and there must be fluctuations of tempo, sudden surprises and abrupt languors. The mazurkas and polonaises of Chopin are danced to-day in Poland, why not the waltzes? Chopin's genius reveals itself in these dance forms, and their presentation should be not solely a psychic one. Kallik, stern old pedagogue, divides these dances into groups, the first dedicated to 'Terpsichore,' the second a frame for moods. Chopin admitted that he was unable to play waltzes in the Viennese fashion, yet he has contrived to rival Strauss in his own genre. Some of these waltzes are trivial, artificial, most of them are bred of candlelight and the swish of silken attire, and a few are poetically morbid and stray across the border into the rhythms of the macabre."

Since Chopin it may be safely said that all composers who have written music for the piano have tried their hand at one time or another, and with more or less success at waltz composing. Schumann left one or two stanzas away from the world, Liszt wrote three *Waltzes oubliés*, as forgotten now as their title, a piquant *Waltz Impromptu* and the great *Mephisto Waltz*, besides making some charming re-arrangements in colored costumed style of the Schubert waltzes, calling them *Schubert de Vienne*; and Saint-Saëns has given us a fine specimen in heroic-planistic style, the *Fantaisie en forme de Waltz*, besides several smaller waltzes. Raff imitated the Chopin *genre* in his nevertheless charming Opus 34, No. 1, and Tchaikovsky added a Russian note in his compositions in waltz form, Hensch, Reinecke, Rachmannoff, Leschetzky, Grieg, Anton Rubinstein and our own MacDowell have all written waltzes, and Nicholas Rubinstein has left us a particularly fine example in his A flat waltz, Op. 16. Brahms, returning to the Schubert manner of waltz composition, brought forth a delightful series of sixteen waltzes for piano, not to mention his two sets of *Liebeslieder Waltzer* for vocal quartet with four-hand piano accompaniment. Moszkowski has made

himself nearly as well-known as Chopin in certain countries as waltz composer. But neither Moszkowski nor any other of the above-mentioned musicians have quite succeeded in taking the palm away from Chopin as composer of waltzes of true poetic content for the piano.

DANCES OF THE SOUL

Louis Eldred called the Chopin waltzes "dances of the soul, not the body." It is well however, not to be too handy with such generalizations, as there is dross as well as gold among these fifteen compositions. In view of the many beauties of the waltzes it would be out of place to quibble long over the fact that Chopin had his trivial moments. In this respect he is in most excellent company, as it happens, for the same may be said of nearly all the great among creative musicians, with but one or two exceptions.

Just in the waltzes, though, this tendency to triviality makes itself especially felt, while in most of his other compositions, if we except the very youthful ones, there is scarcely a trace of it. Passing over the E Major Waltz (No. 15) which we may excuse as having been done while the composer was still in his teens, and which he probably never wished to have published, it seems hardly possible to realize that no less a musical personality than Schumann was so enamored of the E flat Waltz (No. 16) in the complete published series. It that he could write ever enthusiastically about it. It is labeled *Grande Valse brillante* by the composer, but its brilliancy is very much of the time variety.

CHANGES IN TITLES

It is interesting to note that as Chopin produced further waltzes the improvement in their poetic content is mirrored in their titles. The three waltzes of Opus 34 bear each the less grandiose title *Valse brillante*, while for the finest of the waltzes published during his lifetime, those of Opus 42 and 64, he was quite content with the simple heading *Valse*. These last mentioned waltzes, a violinist in possession. The E flat waltz of Opus 16 contains the two most splendid specimens of the waltz which Chopin has left us, either among the posthumous waltzes or those published before his death; namely, the waltzes in A flat, Opus 42, and C sharp minor, Opus 64, with the latter of which we are especially concerned in this article.

Among the posthumous waltzes there are works of especial beauty, far exceeding in their poetic content the first four waltzes, Opus 18 and Opus 34. It is curious indeed that these pieces did not find their way to the publisher during Chopin's lifetime. The E minor Waltz, a violinist in possession. The G flat waltz, Opus 42, is a masterpiece of a trifle superficial, and the D flat from Opus 70 is one of the most delightful of all the waltzes, with its charming entrancing workmanship, so neatly imitated by Hensch in his *Petit Valse* in F major. The three minor waltzes among the posthumous works are filled with that tender melancholy which is characteristic also of many of the mazurkas.

That the waltz form of composition always kept a certain hold upon Chopin is evidenced by the fact that he returned to it often, in the midst of the nocturnes, polonaises, impromptus, mazurkas, ballades and scherzos. The E major and B minor Waltzes bear the date of 1829, the date of their composition, and the year 1829 is the year in which Chopin's minor Waltz is the second, were the last waltz of Chopin to be published before his death, appearing in print, along with the *cello Sonata* Opus 65, in 1847.

VALSE IN C# MINOR

F. CHOPIN Op. 64, No. 2

Tempo giusto

Musical score for Valse in C# Minor by Frédéric Chopin, Op. 64, No. 2. The score is in C# minor, 3/4 time, and consists of 60 measures. It is divided into two main sections: the first 30 measures are marked "Tempo giusto" and the second 30 measures are marked "Poco a poco piu mosso". The score includes piano (p), mezzo-forte (mf), and piano (p) dynamics, as well as "poco rit." (poco ritardando) markings. The key signature has two sharps (F# and C#). The tempo is marked "Tempo giusto" and "Poco a poco piu mosso". The score is for piano and includes fingerings and articulations.

Piu lento

mp

(70)

a tempo

poco rit. (80)

p

(90)

f poco ritenuto

piu rit.

Poco a poco piu mosso

pp

(110)

poco rit.

a tempo

f

(120)

poco rit.

Tempo I.

mp

(130)



Poco a poco più mosso



CLIMBING BLOSSOMS

GEO. L. SPAULDING

Andante M.M. ♩ = 60

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DREAMS
NOCTURNE

JULIAN PASCAL

Andante M.M. ♩ = 63

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THE ETUDE

429

apassionata

poco rit.

a tempo

ppp

cresc.

a tempo

rall.

ppp

cresc.

p dolce sos.

marcato

poco

rit.

calando

ppp

THE ETUDE

To my friend Joseph George Jacobson

IN THE SILENCE

(A PSYCHIC IDYL)

In the depth of silent longing, the wakeful over-soul finds its response in "The Still Small Voice"

(The Retreat)

Largo grave M.M. ♩ = 63

with resignation and silent emotion

(Self-communion)

Con anima M.M. ♩ = 72

sempre legatissimo e ben cantando

CARLOS TROYER

soffo voce

p

ten.

(Aspiration)

(The Appeal) *confidare*

riten.

p

(The Response) *dim.*

mf

(Consolation in Peace)

p

riten.

soffo voce

(“The Still Small Voice”)

Alone in si-lence, A-way from con-ten-tion, My in-ner

dolce

voice seeks its peace in the light. My vis-ion bright-ens, My soul has a-waken-ed, with con-scious de-

dolcissimo

light, I embrace the light my soul, To the sphere of light. Peace and joy a-waits thy sight,

molto rallentando

pp

Come a-rise, de-crescendo *aspirando*

UNE PAGE D'AMOUR

Moderato M. M. $\text{♩} = 112$

CAMILLE W. ZECKWER, Op. 32, No. 1

The musical score is written for piano and consists of 11 staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Moderato" with a metronome marking of $\text{♩} = 112$. The composer is Camille W. Zeckwer, Op. 32, No. 1. The title is "UNE PAGE D'AMOUR".

The score includes various dynamic markings and articulations:

- Staff 1: *p*
- Staff 2: *mf*, *dim.*, *cresc.*, *rit.*, *mp a tempo*
- Staff 3: *cresc.*, *f*, *dim.*
- Staff 4: *f*, *mp*, *dim.*, *mp*
- Staff 5: *a tempo*, *rit.*, *dim.*, *cresc.*, *mf*, *rit.*
- Staff 6: *a tempo*, *p*, *cresc.*
- Staff 7: *a tempo*, *rit.*, *dim.*, *ppp*

The piece concludes with a final chord marked "ppp".

THE ÉTUDE

IN MARTIAL SPIRIT

Tempo di marcia $M.M. \text{ } \text{♩} = 108$

SECONDO

EMILE FOSS CHRISTIANI

Musical score for "The Étude in Martial Spirit" by Emile Foss Christiani. The score is in 2/4 time, marked "Tempo di marcia" with a tempo of 108 beats per minute. It is the second movement, "SECONDO". The key signature has one sharp (F#). The score consists of seven systems of piano and bass staves. Dynamics include forte (f), piano (p), mezzo-forte (mf), and fortissimo (ff). Performance markings include "poco più calto" and "risc". The piece concludes with a "D.C." (Da Capo) instruction.

IN MARTIAL SPIRIT

PRIMO

EMILE FOSS CHRISTIANI

Tempo di marcia $\text{MM} = 108$

Musical score for "In Martial Spirit" by Emile Foss Christiani, Primo version. The score is in 2/4 time with a key signature of one sharp (F#). It consists of seven systems of piano and right-hand staves. The piece includes various musical markings such as *p* (piano), *f* (forte), *pizz* (pizzicato), *scherzando*, *C.F.P.S.*, and *D.C.* (Da Capo). Fingerings and articulations are indicated throughout the score.

**No.6
SECONDO**

Allegro strepito M.M. $\text{♩} = 54$

* From here go back to ♯ and play to A; then go to B.

SOIRÉE DE VIENNE

No. 6
PRIMO

SCHUBERT-LISZT

Allegro strepito M.M. ♩ = 54

3 *sempre ff e marcassissimo* 3

schierzando con grazia
dolce

1 2 D.S.*

B. *ff* *ff* 5

Poco Allegro teneramente *dolce* 3

cresc. 31 a tempo

a capriccio 31 a tempo

smorz. *dolciss.* *poco rall.* 31

* From here go back to ♯ and play to A; then go to B.

AMONG THE MOON FLOWERS

VALSE

RICHARD FERBER

Moderato $M = 54$ 

Tempo di Valse



CODA



Poco piu animato



Musical score for 'The Etude' in G major, 2/4 time. The score consists of four systems of piano and bass staves. The first system begins with a treble clef and a key signature of one sharp (F#). The second system includes a piano (p) dynamic marking. The third system includes a mezzo-forte (mf) dynamic marking and a tempo change to 'a tempo'. The fourth system includes a piano (p) dynamic marking and a 'D.C.' (Da Capo) instruction. The score features various musical notations including eighth and sixteenth notes, rests, and fingerings.

WILD FLOWERS AND BUTTERFLIES

Moderato M. M. = 128

HUBBARD HARRIS

Musical score for 'Wild Flowers and Butterflies' in G major, 2/4 time. The score consists of four systems of piano and bass staves. The first system begins with a treble clef and a key signature of one sharp (F#). The second system includes a mezzo-piano (mp) dynamic marking and a 'dolce' (sweet) instruction. The third system includes a 'Poco animato' tempo marking and a 'Fine' instruction. The fourth system includes a 'D.C.' (Da Capo) instruction. The score features various musical notations including eighth and sixteenth notes, rests, and fingerings. The piece concludes with a 'D.C.' (Da Capo) instruction.

CONCERT GAVOTTE

NEWTON E. SWIFT, Op. 4, No. 4

Tempo di Gavotte M.M. $\text{♩} = 144$

f marcato

pp una corda

f tre corde

mf

dim.

cres.

ff fine

Musette

p legato

pp

mf

Allegretto
rit.
una corda
mf
ppp
D.C.

DREAM FANCIES

WALTZ

A. GARLAND

Allegretto M.M. = 144
p
mf
f
Fine
p
f
p
f
D.C.

FUNERAL MARCH

TRAUERMARSCH

F. CHOPIN
 Arr. by A. Sartorio

Grave M.M. $\text{♩} = 72$

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LITTLE COSSACK MARCH

Vivace M M $\text{♩} = 126$

H. SCHLEMUILLER



ON MOONLIT WATERS

LEO OEHLER, Op. 207

Tempo di Barcarolle M. M. $\text{♩} = 54$

GONDOLIERA

marcato rall.

p
mf
mf
f
p
a tempo
mf
f
f
Fine
mf
a tempo
mf
pp
f
fmarcato
ff
rall.
a tempo
mf
marcato rall.
a tempo
mf
rall.
a tempo con passione
second (tinkery softly and dreamily)
ff
passionato rall.
targamanta
ff
a tempo
ff appassionato
rall.
p
p
D.C.

E. S. HOSMER

Poco allegro M. M. ♩ = 126

Poco allegro M. M. = 126

FOR PIPE ORGAN

f Pedal

f

ff

last time to Coda *Sw. Flute*

mp Choir Gamba

CODA

Gt. Full

sempre ff

PEDAL

f Gt.

f

ff

Choir Flute

f Sw. Trumpets

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BENEDICT
MARCH

F. P. ATHERTON

[illegible]

THE ETUDE

金銀品

TRIO

TRIO

3/8

f

mf

ff

p cresc.

ff

ff

WHEN WAR IS O'ER

J. LAWRENCE ERB

Moderato espressivo M.M. $\text{♩} = 100$

Tempo di Marcia

(Bugle Call) *f* (Echo) *pp* *il basso sempre*

Funebre M.M. $\text{♩} = 72$ to 80

cresc. *f* *pp* *non legato*

mf *pp* *mf* *pp*

mf *cresc.* *f* *mf*

f *p*

f *p* *ff*

To Miss Margaret James

LITTLE PRINCESS
GAVOTTE

WILLIAM R. SPENCE

Moderato

Tempo di Gavotte M.M. ♩ = 108

più accel. rit. delicatamente cresc. Tempo I
 TRIO Fine cresc. rit. D.S. al Fine

TWILIGHT STRAINS

VALSE REVERIE

EMILE FOSS CHRISTIANI

Allegretto M.M. $\text{♩} = 126$

p

mf

rit.

a tempo

mf

p

Piano introduction for 'Maying with You'. The piece is in G major, 4/4 time. It features a flowing melody in the right hand and a harmonic accompaniment in the left hand. The introduction consists of three systems of music. The first system has a treble clef and a key signature of one sharp (F#). The second system includes dynamic markings of *mf* and *decresc.*. The third system includes a *p* marking. The introduction concludes with a *pp* marking.

MAYING WITH YOU

Elizabeth Gordon

D. SPOONER

Allegro moderato

Vocal and piano accompaniment for 'Maying with You'. The piece is in G major, 8/8 time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are written below the vocal line. The piece includes dynamic markings of *mf* and *pp*. The lyrics are as follows:

1 The blue jay call'd to me to-day, With his
2 The dog-wood flings her blossoms out Like

sau-ey, mer-ry shout: "Throw down your stu-pid work and come, The vi-o-lets are out," He led me to the
stars a-midst the pines, The sun up: on the dis-tant hills Like burn-ish cop-per shines, And Oh! If there were

wood-land edge, Where all the fair-y crew, Laugh'd up at me in joy-ous glee, And then I wish'd for you.
not a thing in all the world to do, Ex-cept to go a-May-ing In the sweet wild-wood with you!

THE ETUDE

JUST BECAUSE

H. T. BURLEIGH

Andante moderato

1. Just a dim-ple touched by Cu - pid, Just a ti - ny, lit - tle
 2. Just a rip-ple sweet of laugh - ter, Just a gen - tle lit - tle

frown, Just a blush - ing cheek so mod - est, Just a ring - let curl - ing down;
 sigh, Just a win - ning smile so der, Just a twin - kle in her eye;

Why should dim - ples seem so dain - ty? Why should frowns bring joy to me? Why should hush - es stir my
 Why should laugh - ter be so joy - oes? Why should sighs bring peace to me? Why should smiles be gold - en

heart beats? Why should ring - lets daz - zle me? Just be - cause I love her dear - ly, Just be - cause she lov - eth
 sun - beams? Why should eyes en - rap - ture me?

me, Just be - cause I love to love her, And she's all the world to me!

after 2d verse only

The words anonymous
courtesy: N. Y. Globe

Respectfully inscribed to Miss Hazel Silver

A ROSE DREAM

SIGMUND LANDSBERG

Tempo di Bereuse

Close your eyes and I will sing to
We will watch the twilight softly

you The low sweet mus-ic, the mus-ic you so love; Of
creep In to the pur-ple, the pur-ple folds of sleep; The

sun - set clouds and skies of blue, A Rose dream in the heav'n's
moon will smile at dark of sun, Oh rest in peace my cher - ish'd one, oh Rose dream, a
rest in peace, in the heav'n's the heav'n's a - bore, one. Close Fold your your eyes, dear,
rest in peace, in the heav'n's the heav'n's my cher - ish'd one. Close Fold your your eyes, dear,

Close Fold your your eyes... eyes...

HORSE RACE

MARCH

Tempo di marcia $\text{NM} \text{♩} = 120$

CYRUS S. MALLARD, Op. 11, No. 1

The musical score for "Horse Race March" is written for piano. It begins with a tempo marking of "Tempo di marcia" and a metronome indication of 120 beats per minute. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems, each containing four staves. The first system covers measures 1 through 9, and the second system covers measures 10 through 12. The melody is primarily in the right hand, with a supporting bass line in the left hand. The score includes various musical notations such as dynamics (mf, f, rit., a tempo, D.C. al Fine), articulation (accents), and fingerings. A "TRIO" section begins at measure 10, marked with a key signature change to one sharp and a dynamic of mf. The piece concludes with a "D.C. al Fine" marking at the end of the final measure.

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GRANDS UPRIGHTS PLAYERS

The pianoforte is one of the material things that clearly show us the exceedingly rapid development of the musical faculty, for when Westminster Abbey was being built the nearest we had got to it was a shallow sound box, across which one or more strings were stretched. The piano has been in existence about two centuries; the various clavier stringed instruments that preceded it had a record of two centuries also; and thus the actual beginnings of our great modern instrument are to be placed no earlier than the post-medieval religious reformation, and certainly not so early as the invention of printing, the discovery of America, or the use of gunpowder.

Right back in the Middle Ages there three primitive string instruments—the "monochord," the "psalter," and the "dulcimer," which developed, respectively, into the clavicord, the harpsichord and the pianoforte. The first was played with a rubbing "tangent," the second was plucked as is a harp, the third was struck with a hammer.

The monochord grew first into the "polychord," i. e., into an instrument consisting of several strings (or cords) stretched over a sound box. Somewhere in the 14th century a clever musician, heaving opposition and ridicule, hit upon the idea—and carried it into effect—of playing the polychord with a set of keys (clevers) akin to those used in the organ. We have extant references to the instrument that belong to the year 1404, but by 1511 the historical details of the invention were lost in obscurity. The oldest clavicord in existence to-day bears the date 1537, but harpsichords exist that are a little older.

WHAT THE CLAVICHORD WAS LIKE

The tone of the clavicord was soft, delicate and beautifully expressive, for the tangents touching the strings all the while the keys were depressed, the player was as closely in command of the instrument as the flautist or the violinist. But its virtues were its defects, and the harpsichord, easier and safer to tune, become and remained the most generally useful instrument. The tone of the latter, though not so expressive, was moreover penetratingly clear and full, and thus well suited for use in the orchestra and for accompanying solo voices and instruments. The harpsichord was favored mostly in France, Italy, the Netherlands and England, the German in the east finding more to satisfy them in the clavicord. Bach, however, had a harpsichord, for which he wrote some of his grandest instrumental pieces (the Passacaglia in C minor, the Six Trios or Sonatas, the late Fugue in C minor, the transcriptions of the Vivaldi Violin Concertos, etc.).

The strings of the harpsichord were excited by means of a quill, which, fixed to the end of a piece of wood that wove up at the further end of the hori-

zontal key, and snapped its way past the string in a "plucking" fashion that readily justified the use of the word "plucking" in the terminology of the instrument. The harpsichord was an elaborate affair. It had two manuals (the pianoforte never has more than one; the organ frequently has four), pedals and various stops that (as in the organ) threw certain parts of the instrument into temporary disuse or effected certain changes in the mechanism that altered the quality of the tone. Bach had a "lute" stop, a "buff" stop, a *pizzicato* stop, etc., as well as a device similar to the "swell" of the organ, and strings of super-octave and of sub-octave pitch. His instrument was hardened with the name "clavichord," which we can only simplify into "harpsichord-clavichord."

There is here—in common with all early or primitive masterpieces—a most complex and confusing nomenclature. Each nation had its own term and each variety its own descriptive title. But the generic terms retained the clavicord, the harpsichord and the pianoforte, and the matter becomes fairly clear when we note that the clavicord was little referred to outside Germany. Thus the English "virginals" of the Elizabethan and 17th century writers is the harpsichord, as is the "spinet" of the days of William, Queen Anne and the Georges (in the 19th century English writers preferred the generic name, as when Thackeray, in a famous passage in his third lecture, draws a picture of the old king, blind and deaf and intermittently mad, singing a hymn and accompanying himself at the harpsichord). The French "clavecin" is the harpsichord, also the Italian "cembalo" and the German "clavichordium" and "Bügel." Players were "clavichordists" or "cembalists" or "harpsichordists," according to their race and generation.

As for the pianoforte itself, the mechanical idea of this instrument is almost as simple as the idea of the harpsichord; but even could not build the piano until, for one thing, they had discovered how to make a frame strong enough to withstand the great shocks of the hammers, the corresponding strain in the other in the piano being so slight that the problem had no relative existence for those who sought to improve what was already in use, as in the "clavichordism" (as it might have been called) of "hammer-clavier" (as it actually was called even by Beethoven—see his last sonata in B flat, the immense Op. 106) did not appear until the growing power and massivity of music forced it into the world.

ONE CENTURY AGO

This was in the early middle of Beethoven's life, i. e., in the passing of the 18th century into the 19th. A little-known contemporary record of their own time, the following passage given here in exclusion—it is taken from the article "Harpsichord," in the 27th volume of

Ren's mammoth *Cyclopaedia*, and belongs probably to the year 1803 (the article "Pianoforte" in the proper place belongs to about 1812; but it tells us nothing of importance—the instrument had not moved much in the intervening years). Haydn is alive again, and Beethoven has written his *Mourning Sonata*; and Wilhelm Friedrich Ernst Bach, the last grandson of Johann Sebastian, is "gentleman" to Queen Louise of Prussia and music master to the Royal Family, is wondering what Prussia is to do in view of the deeds and actions of Napoleon. "In the beginning of the last century hammer-harpsichords were invented in Florence, of which there is a description in the *Gallerie d'Italia*, 1711. The invention made but a slow progress.

The first that was brought to England was made by an English monk at Rome, Father Wood, for an English friend. The tone of this instrument was so superior to that produced by quills, with the additional power of producing all the shades of piano and forte by the finger, that though the touch and mechanism were so inferior that nothing quick could be executed upon it, yet the dead march in Saul and other solemn and pathetic strains, when executed with taste and feeling by a master a little accustomed to the touch, excited equal wonder and delight to the hearers. Backers, a harpsichord maker of the second rank, constructed several pianofortes and improved the mechanism in some particulars, but the tone lost the spirit of the harpsichord and gained nothing in sweetness.

After the arrival of John Chr. Bach in England, and the establishment of his concert, in conjunction with Mr. Abel, all the harpsichord makers tried their mechanical powers at pianofortes; but the first attempts were always on the large size, worked under Shudi, constructed small pianofortes of the shape and size of the virginal, of which the tone was very sweet, any degree of rapidity. These, from their form, as well as convenience of their suddenly grew into such favor that there was scarcely a house in the kingdom, admission, but was supplied with one of Zamppe's pianofortes, for which there was nearly as great a call in France as in this time fast enough to gratify the craving of the public. Potsdam, whose instruments were very inferior tone, fabricated an almost infinite number for such pianofortes afterwards, receiving great improvement in the mechanism by Merz, and in the tone by Broadwood and Stoddard, the harsh scratching of the keys of a harpsichord can now no longer be heard."

And Chopin, Schumann and Liszt were all born within five or ten years of the time to which this refers!

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Department for Singers

Editor for June, Mr. GEORGE E. SHEA

THE FORMATION OF VOWELS

[This article is a résumé of Professor Marage's declarations upon this phase of the history of Speech and Song in the project of which he delivers yearly a course of lectures at the Collège de France. The phonology and development and printing of the phonograph, and the air-vibrations resulting in speech and song was syntactized in an apparatus perfected by Professor Marage in 1907 and described to him in January of that year in a formal communication to the Société Philologique de Paris. By this apparatus the highest pitch of your voice is recorded "while you sing." Doctor Marage, an writer on and investigator of the voice, has published some fifty works of which a number have been formal communications to the Société de Médecine de Paris, the Académie de Médecine de Paris, the French Institute, the Biological Society of France; and several of them communications have received special mentions and honorary or money prizes. His "History of the Formation of Vowels," was "renewed" in 1907 by the Institut de France, being awarded the Hauriol money prize—4,000 F.]

When one sings "Ah," where is this vowel formed? Until recently scientist and laymen alike would have answered: "in the mouth." That is, a simple musical sound, like that of any instrument, of a given pitch, is produced by the larynx and then modified in the mouth into a vowel. That the mouth alone, unaccompanied by the larynx, produced sound, can form all the vowels, is proved in the act of whispering. But in the sung vowels has the larynx no part in their formation? Comparatively recent investigations permit the affirmation of the larynx of the sung vowel in the larynx itself (the cords and the lips) and its subsequent amplification, perfection and precise shading in the mouth. The proofs are the following:

In a singer's mouth is placed a rigid cylindrical tube open at both ends, one end reaching to the back of the tongue, the other protruding beyond the lips around this tube, the mouth is then filled with "air"—dental preparation for taking casts of the teeth. The mouth parts are thus immobilized and the mouth cannot act as either resonator or vowel enactor. Nevertheless the singer can, through the tube, sing plainly the five fundamental vowels. They are formed below the mouth and above or at the level of the vocal cords. Exactly how they are formed is unknown.

The photograph of the air-vibrations or sound-waves of the voice, producing a vowel, show them to be complex; that is, composed of vibrations or groups of vibrations regular in their irregularity. Thus "ee" and "oo" are formed each by a single vibration called repeated, "oh" and "ay" (French *é*) by groups of two vibrations, and "ah" by successive groups of three vibrations (see figures 1, 2, 3, 4, 5).

Now, the mechanical reproduction of these vowel sounds is likewise possible, by reproducing mechanically similar vibra-

tions or groups of vibrations. The laryngoscope shows that in the singer's production of "ee" and "ag" (approximately French *é*) the vocal cords are so close together throughout their length that their line of approximation is a straight and narrow slit. On the other hand the glottal aperture is of triangular form during "oh" and "ah." (This adds to the proof of the vowels' laryngeal origin.)

So, to produce mechanically the vowel sounds, one employs a thin disk of metal, pierced with apertures as described below. This disk is caused to turn very rapidly around an axis perpendicular to its plane and passing through its center.

also formed by the regular repetition of one vibration, but by the *triangular-shaped* human glottis, therefore to reproduce "ee" a disk must be met pierced by equal and equidistant triangular holes. "Ay" is, for similar reasons, reproduced by using a disk pierced by groups of two rectangular apertures in the disk, and finally, the "ah" disk is pierced by groups of three triangular holes (see rough designs 6 to 10).

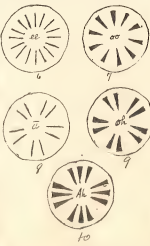
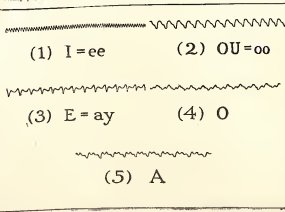
Thus we see that (1) the larynx without the mouth's aid can produce vowel sounds, and that (2) by combining the vowels' characteristic vibrations with the principles furnished by the aspects of the human vocal cords during vowel formation, one can reproduce mechanically the fundamental vowels.

The objection has been made that, if the vowels were originated in the larynx, we should be able at will to draw them through the nose when the mouth is shut. However, upon reflection, we comprehend that the larynx cannot of itself, from within, make those alterations in its shape, size and position necessary to complete phonation and

that the larynx's adoption of these varying attitudes of activity depends very largely upon the pull of various extrinsic muscles reaching from the larynx to different points of anchorage. One pair of these extrinsic muscles is attached to the hyoid (or tongue) bone, and another pair is fixed to the lower jaw. When the mouth is shut, these first two muscles pull ineffectually, the second pair cannot pull at all. Therefore in the act of humming the larynx cannot be shaped and placed to form vowel sounds.

Of course, it is impossible to practically dissociate the intermingling parts played by the larynx, throat and mouth in the foundation of vowel sounds. Professor Marage's experiments, far from belittling the importance of the mouth, show that this marvelous resonator can (and should, in order to produce the best voice results) take on a different form not only for every shade of vowel but also for every change of pitch in the voice. Is it strange, therefore, that long experience is required to mature a singer?

one employs a disk perforated by slits at regular intervals, and equal in width and length, and, in "ee" is heard! "Oo" is



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ADAPTING PIPE ORGAN MUSIC TO THE REED ORGAN

By CHARLES W. LONDON

WHEN using pipe organ music on the reed organ, the left hand has often to include the pedal part as well as the notes arranged for the left hand in the pipe organ score, but with a difference. The sixteen foot *Sub Bass* of a reed organ is usually but of one octave compass, from the lowest C to the C an octave above; therefore, the low basses in solid and brilliant music must be kept within this octave for a continuous bass. Meantime, the harmonies must be condensed into the grasp of the right hand, except a few tenor notes that the left hand may reach while still keeping the bass within its octave of *Sub Bass* keys. The foregoing applies to pieces where harmonic and brilliant effects are prominent.

When melody stands first, the reed organ *Sub Bass* stop is not used, but the four, or even the two foot stops are used on the left hand part of the keyboard, much as the organist uses two manuals at once, thus making a soft accompaniment. But in such cases he must be sure that neither the melody nor the accompaniment runs off the compass of its part of the keyboard, and he is to remember that reed organs differ as to what part of the keyboard the stops divide. When the melody is quite prominent it does not sound loudly if an accompaniment gives an occasional note that is of a higher pitch than the melody. In fact, a second or third octave of the melody sounds especially well when the accompaniment is softly played at a pitch that have notes that are the pitch of the melody.

A piece of music with an accompaniment written after the style of a waltz, etc., can be played as written if the accompaniment chords are played as staccato as a full sounding chord will admit, and the low bass at the accent is to be only long enough to give its fundamental pitch clearly; if held long it sounds too much like a groan of distress. The staccato accompaniment on stops of about equal power of the melody allows the melody to be heard clearly because it is continuous against a fragmentary accompaniment. The human ear will retain the pitch impression of the low bass during the continuance of the measure while harmonies on that note are sounded. On the other hand if the low note was continuous it would drown out the melody too much.

Stops of eight, four and two foot pitch can be used in the bass part of the keyboard played by the left hand with a soft accompaniment on an eight foot stop played with the right hand, but especially staccato for the accompaniment; this gives a good effect on a luscious melody, using of a melody character, but it soon tires the ear and is at its best when used during the middle part of the piece for one or two periods only. The *Par Harmonia* stop is to be used only for melody, and its best effect is on a soft melody. Generally, the use of the accompaniment to a melody on the reed organ need to be as staccato as clearness of tone that make up the chords will allow.

In the playing the hymn tunes, the bass should be transposed wherever necessary to keep within the *Sub Bass* octave, for it is interesting to hear the basses occasionally come on a bowl of distress when they happen to be written low enough to trespass on the *Sub Bass* octave, and too, when the basses are kept within the *Sub Bass* octave the effect is far more inspiring than when played at the pitch that bass voices sing them. But, to keep the bass within the *Sub Bass* octave the tenor has to be mostly played with the right hand and frequently transposed an octave higher than written; playing with the right hand full, there to five note all the time to balance the load *sub bass* tones. Never omit the Third from the foot of a chord even if it has to be transposed upwards an octave.

When a melody is repeated it can be played an octave higher than it is written with good effect with the *Tremolo* or *Par Harmonia* drawn with an eight foot stop. The plain eight foot tone should generally have the *Par Jubilant*, *Par Celeste*, or *Par Angelica* also drawn with it, either with or without the *Tremolo*. When playing a pipe organ piece, it is often necessary to omit some of the chord tones, but in doing this, keep the root, third and fifth of common chords, and the seventh, or seventh and ninth in dissonant dominant chords. Chromatic chords will generally be played in full, omitting such letters as are duplicated.

As a general experience, one is called upon to play a reed organ of hand, giving him no opportunity for preparation; therefore, "In time to piece prepare for war" by working out the foregoing ideas at the earliest opportunity. There is almost always a reed organ in the juvenile room of every church. The foregoing suggestions also apply to adapting piano and vocal music to the reed organ, but runs are to be avoided and their harmonies sustained in their place.

THE THEATRE ORGANIST

By DR. ANON

A RECENT issue of THE ETUDE suggested that the introduction of organs in the film theatres may be great enough to force the church authorities to raise the salaries of their organists in order to retain their services. I do not think, however, that such a condition of affairs will come about for some time, if at all. Playing in the film theatres demands qualities not usually associated with church musicians. The manager of a New York "movie" recently assured me that church experience is of no value at all for organists hoping to do theatrical work. He declared he had tried many organists, but that few had "made church organists," but that few had "made church organists."

As a rule the music furnished by these aspirants was too quiet and churchy, and often hopelessly inappropriate. As an extreme case he cited that of an English church organist who, either from lack of knowledge of American national airs or from misplaced humor played a funeral march to a scene depicting an American victory in the Revolutionary War.

A builder of organs especially adapted

to theatrical use also declared that church organists are not suited for the work. "The church organist," he said, "is not a man who can play the organ when wanted. By fate, he is meant simply the ability to use the stops, the swell pedal, tap an occasional pedal key, etc. Many such pianists, are playing in the moving picture theatres on a piano-forte keyboard that combines a full pianoforte keyboard (in the position of the Great Manual) with a small swell pedal, minus the organ pedal keys. These men are instructed by the builders of these organs in the use of a few stops and the special so-called 'traps.' The latter include bass and snare drums, cymbals, whistles, telephone bell, and various other 'traps' supposed to add realism to film plays. The same firm builds also a larger organ, the pianoforte and plus pedals and special effects. This organ only can be used with any skill by the regular church organist."

Over and above the technical difficulties inherent in playing theatre organs there are other factors calculated to make the church organist pause before descending from the church organ loft. Very often the organ is run in connection with an orchestra, and the organist wishing to occupy a position in the orchestra must join the union. Quite a number of organists of prominence have become members, which in itself is not specially objectionable. But more important factor obtains with regard to your "job" in the dramatic calling. The church organist paid church a dignified, moderately well-paid at a film theatre may soon find himself disappointed. In not a few New York film theatres recently attempts from organ and orchestra. In several vaudeville in addition to the regular film has interfered seriously with the "vaudeville pianists" who can "fake organ" or he is reduced to a subordinate not likely to remain steadily in one position for years on end in one position. He is therefore obliged to leave up for a rainy day. There may be an opening for him just when he needs it, and it not infrequently turns out that an organist who has given up his work goes back to his old theatrical work, and is then again employed as a reduced price!

Edited by ROBERT BRAINE

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BACH.
(*Whispering to Handel*). Tell them to practice slowly, each band separately.

SCARLATTI.
(*Stepping up to the group at the piano. They whisper together*). Ladies, Herr Handel has consented to play his famous Largo, an aria from his now obsolete opera *Sera* (*Long applause*).

HANDEL.
(*Rising and bowing*). This air seems to enjoy perpetual youth and popularity. I can assure you that the opera *Sera* is quite dead, and a revival has never been attempted (*Plays*).

BACH.
(*Chopping loudly*). Bravo, Handel! Now give us *The Harmonious Blacksmith* (*Applause from the audience*).

HANDEL.
(*Rising and trying to lift*). This is not fine ladies; Bach is the hero of this storiette!

VOICE FROM THE AUDIENCE: But you are the people's musician, and we are the people. (*Audience rushes to the stage waving handkerchiefs and program-crying, "Largo! Largo!" Handel plays the Largo again. There is wild enthusiasm and the curtain falls.*)

A JAP MUSICAL FOR LITTLE FOLKS

To begin with, and it is a consoling thought, a Japanese musical life is one of the easiest to give. Paper flowers are not hard to make, kimonos are fun to wear and the variety of Japanese sonnetta is endless.

Request the children to come in kimonos, little fans in the hair give an added touch. The rooms should be strung with Japanese lanterns; cherry blossoms or paper chrysanthemums complete a truly Japanese setting.

The hostess, herself dressed in a kimono, opens the program by reading a story about little Japanese children, and a friend who has visited Japan teaches the little ones to courtesy and how in true Japanese fashion. This serves to banish any awkwardness felt by the little ones and now all is ready for the musical program which you will see is taken very largely from *THE ETUDE* of 1914.

Solo—In a Japanese

LIQUORICE (ETUDE, April, 1914)

PIANO—Romance in Flonidore

BARRETT (ETUDE, Feb., 1914)

VIOLET—Violeta

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PIANO—Chorus Music Box, "BROADWAY VOCAL—The Butterfly and the Maid"

GARDNER (ETUDE, Aug., 1914)

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LOEB-REYNOLDS (ETUDE, May, 1914)

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Fan Drill to Music of Delibé's Pizzicati

PIANO—The Juggler

HARRIS (ETUDE, Sept., 1914)

PIANO—Dance of the Mice.... FOLDING

PIANO Duet—Dance Blossoms

FONTAINE (ETUDE, Nov., 1914)

After the program you announce a cherry hunt. Small cherry colored paper flowers are hidden about the rooms, the children are given little bags of Japanese cotton crepe to hold the cherries that are found. At the end the cherries are counted and a little fan is given to each child, the child who has the greatest number of cherries has first choice and so on down the line.

After refreshments are served to the children who are themselves on straw mats on the floor. Paper plates and Japanese napkins bordered with cherries are moved and laid out. The children are served with a inexpensive, and dainty, and healthful suggestion of the Orient to the feast.

Department for Children

Continued from page 464

SALLY EXPLAINS A NEW WORD

"On Dolly—" heard the biggest, longest, hardest word at lesson to-day" said Sally with a triumphant smile.

"What's it about?" and Dolly put her arm through Sally's in a coaxing way.

"Of course it's something about music," continued Sally confidentially, "it's not notes, nor fingers, nor anything like that and yet teacher said that we never, never could be real musicians without it. She said we never could play well without it and we never could sing well without it. Now guess" and Sally tossed her music roll just to give emphasis to her remarks.

"Well, Sally dear, if it's not notes or fingers I just can't guess," and Dolly wrinkled her eyebrows trying to think.

"Think of the biggest, longest, hardest word you ever heard beginning with con," said Sally.

"Constatinople!" shouted Dolly. "That's a town," cried Sally. "This word is in your head!"

"In your head?" and Dolly looked so astonished that Sally shook her finger at her saying, "Now, Dolly, look at me and think hard!"

"Then Sally fastened her gaze upon the astonished Dolly and pronounced this mysterious sounding word."

"Co-n-e-e-n-t-r-a-t-e!" Dolly looked up and down the row of buttons on Sally's new gingham dress and never said a word.

"Why, Dolly, you are doing it now," said Sally exultantly.

"I'm not, either!" snapped the indignant Dolly, still staring at the buttons.

"You are, too!" shouted Sally. "You're concentrating on the buttons on my dress."

"I'd like to know what that has to do with music lessons," and Dolly tossed her head and gave Sally such a look that all Sally could say was "Oh a lot."

"What's a lot?" inquired Dolly.

"Teacher says it's getting your mind on things and holding it there, just letting every part of your mind settle down on a subject. Just for fun let's play you are to concentrate on my buttons. First you are count them. Second you say they are round with four holes. Third you say they are white with a blue rim. Fourth you notice that they are thin and sowed on with black thread. Fifth you see that they are of pearl and smooth."

"Oh that's easy!" said Dolly.

"It may be easy after while; but teacher says that if you are not playing the game very hard you will not notice these things at all."

"But I don't see yet what buttons have to do with music lessons," said Dolly peevishly.

"Why Dolly, I think you are perfectly stupid," said Sally. "It's not buttons; it's the word Co-n-e-e-n-t-r-a-t-e."

"Suppose you were sitting down to practice," and Sally looked hard at the stupid Dolly. "Suppose you sit down now when you remember that you left the door inside you go and let her out, then you begin with the C scale and the 'phone rings, you answer it, then you begin again

on a piece this time and the music is so torn that it falls off the rack, you fix it up some way and begin again, when the car goes by 'Bang-Bang-Clang-Clang,' and you rush to the window. You see Edith and she invites you for an ice-cream soda and you go—now, Dolly, do you suppose that you were 'Co-n-e-e-n-t-r-a-t-e'?"

"Oh that's it!" said Dolly, a little less stupid.

"Yes, indeed, and teacher says that a mind that can't 'Co-n-e-e-n-t-r-a-t-e' is a lousy mind."

"All the good runs out when your mind goes a-wandering," that's just what teacher said and I'm going home to try it, said Sally quite determinedly.

"This is the way to begin," Sally took Dolly's music book and opened it. "First I open my lesson book, so. Then I stop all the leaks in my mind, I do not listen to outside noises, I do not let *Siray Thoughts* come back and cry."

"Let me in, let me in," said Dolly, when *Siray Thoughts* come round and say "I am more important to you than that stupid scale!" I say "No—this one scale I do, now," and when *Siray Thoughts* come again, and say, "Come, Sally dear, let me in to the window."

I say "No—I can not think of that now—this task I do until it is finished."

"Oh dear me," said the wondering Dolly, "I would just hate *Siray Thoughts*—but I'm sure I just couldn't keep them out."

"You could, Dolly, all you have to say when *Siray Thoughts* pound at the doors of your mind is: 'I can not let you in, this thing I do until it is finished.'"

Sally looked up and gave a joyous shout. "There come teacher, she'll be so glad I told you."

Then the little girls ran to meet their teacher. Sally took the teacher's hand and said smilingly, "I'm telling Dolly 'Co-n-e-e-n-t-r-a-t-e' and 'Siray Thoughts,' please won't you tell Dolly what the painter said to the reporter?"

Teacher smiled down at the two little girls. They were very small and somehow 'Co-n-e-e-n-t-r-a-t-e' seemed a very hard word for them; but she was rather of Sally for trying to make little Dolly understand the big, long hard word and so she went on to tell them how great artists succeeded because they took great care with all the little things.

"One day," she said, "a reporter met a great painter coming down the street and like most reporters he had a question on his lips, so he stepped up to the great painter and he said, 'Sir, what is the secret of your success?'"

The painter replied, "I think it is my attention to detail. I pride myself on the way I wrap up a paper parcel!" So, dear little girls, even the greatest men and women are proud of doing the small things well and we must try to make every measure of our work a work of art. Be proud as the painter was of doing the little things well. That's what it means to Co-n-e-e-n-t-r-a-t-e."

LEARNING TO USE OUR EARS

If I should say "Music" what would it suggest to you? What would you think of first? If you play the piano you would think fingers; if you sing you would probably think of throat; if you play the violin perhaps you would think of strings. Would any one think of ears in connection with the word music? I doubt it, for some of us take our ears too much for granted.

Music is essentially for the ears, and I can wager none of us listen quite as well as we should. It has been well said that "many hear but few listen."

There is nothing in all the world that arouses our attention more quickly than a sound. Have you ever considered the organ through which we are conscious of even the softest breath of the wind? The ear is more wonderful than any shell you ever saw on the shore; it is the most curiously wrought of any part of our bodies. Perhaps you would like to look up the word ear in your encyclopedia. I'm sure you will find much to interest you. Compared with the eye the faculties of the ears are left in a sad state of ill-health. I think we as music students should get busy and exercise our ears more than at present.

In everyday life our eyes are constantly brought to attention by a thousand and more things. Those who are in constant habit of using their eyes acquire a knack of looking—who of you can outstep a soldier, for instance, or a railroad engineer? There are also some in business life who have also some in business listening. Have you ever watched a bank cashier listen to the coins as they ring on the counter? Such men have caught the knack of listening so well that they can tell the difference between the sound of the coin. Miners often find the tone cover the least change of sound, they can tell perfectly by the sound what substance they are penetrating. To those beautiful world is heard—what a blank our ears have two well-formed ears. Some of our good ears, as are deaf as the rest; that is, we do not hear all we might if we would busy ourselves with getting the knack of listening—for no one The true musician, the composer, lives in the midst of sounds—to him they are the material of his art, just as color is the material of the painter.

HOW SOUND CARRIES

When we start out to listen we will discover that there is a very marked difference between the tone and musical sound. Musical sounds have more body than mere tone. If you have ever been outside your town, say at the distance of a mile, during a fair or a carnival or even a circus, you will hear the music above everything, never lower than the din and noise of the spot it has been heard far beyond plays a modern violin by the side of a Crenon. The modern violin was of the loudest, but on stepping back a hundred paces, when compared with the fine old instrument, the modern violin will scarcely be heard.

Musicians have the most acute sense of varying sounds, the conductor can sense only when the instrument is off pitch, but he can often detect the exact person who is playing false. Who of you could do the same out of an orchestra of a hundred men? Let us try to increase our knowledge of sounds, listen to the bells in our town, the whistles, to the bark of the dog, to the voice of the children. If you do not catch the tone, you may catch the rhythm, the gallop of the horse or the chirp of the sparrow, the laugh of some child.

HOW OFTEN SHALL I HAVE MY PIANO TUNED?

THE *Tuner's Magazine* in a short article upon this subject secured the opinions of three well known piano firms. The first company gave this reply:

"Have the piano tuned frequently especially when it is new. The strings should be kept to the tension we give them whether the piano is in use or not. In some measure every atmospheric change affects the pitch through the natural expansion and contraction of the metal strings, for this reason four tunings a year are advised." The second company gave this advice:

"Tuning depends largely upon climatic conditions and the amount of use the piano receives. The general practice is to tune pianos four times a year with the different changes of the seasons. We should say that all pianos to be kept in good condition should be tuned as often as that. There is no question that the money invested in the care of a piano in the hands of a good tuner is the best investment that any piano owner can make for securing the maximum efficiency and satisfaction for his piano. The remaining company remarks that:

SIR EDWARD ELGAR ON THE INFLUENCE OF BACH

[illegible]

size from the Royal Conservatory of Music at Leipzig is very interesting:

"In our conservatory we have 50 pianos in use. All of these instruments which are used daily are examined early in the morning by an expert of the factory and all slight deviations in tone are corrected at once, so that all instruments that are used for four to five hours daily are in tune at all times. In addition, all instruments are examined annually during our long vacation (August and September), and all necessary repairs, whether large or trivial, done at once. In this manner we keep our instruments in good order, the way they have to be, if they should be used for instruction. This is the only way to make a piano company give the usual remuneration per cent."

"Now the question of how often an instrument ought to be tuned cannot be answered in a general way, as it largely depends upon the construction, quality of material and the usage of a piano; also upon the age of the instrument. It is self-evident that an instrument which is played often and with a hard or heavy touch requires more tuning than another that is played seldom or with a light touch. In all cases it is to the benefit of the scholar as well as to the instrument not to try and save expense in not having your instrument tuned.

"Respectfully,

⁴Director of the Royal Conservatory of Music of Leipzig.

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"Hard times were in store for the Franck family. The rich aunt, who had formed the young couple's clientele as a pianist, died. César, alarmed by the political outlook, and with them vanishing the pecuniary resources of the Francks.

"César chose this moment to marry.

"For some time past he had been in love with a young actress, the daughter of

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Music and Morals of Wagner's "Ring"

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Thus new street performer belongs, primarily, to the musician class. Whether instrumentalist or vocalist be or she, it is evident, has been accustomed to an audience of a more cultured class. But it is doubtful whether such an audience has ever proved so sympathetic as the present one.

It is round the Oxford Street region that one finds the majority of these performers. The side turnings offer few possibilities for construction, and the public, if it is to spend, is always going to Tottenham Court Road and Oxford Circus, one can find as many as a dozen of these itinerant parties, jugglers, 'cellists, and pianists comprise most sets of performers. Obviously all have been trained in orchestras, and even now when funds are at a low ebb on account of war depression, they do not stoop to playing what might be termed 'street music'. On the contrary, their programme invariably leans to the classical; and, surprising as it may seem, these choice practitioners always

[illegible]

We deem it a duty to inform the music teachers throughout the United States of the exact status of William H. Sherwood's Piano Lessons. We feel impelled to publish this notice on account of the eminence of the members of our Faculty, of which Clarence Eddy is Dean, and because so many teachers have written us that they have been approached by agents representing (by inference at least) that they had the Sherwood Lessons to offer.

William H. Sherwood was Director of the Piano Department of the Siegel-Myers School of Music and wrote only two courses of piano study, one of which is a Normal Training Course for Teachers, the other a Piano Course for all of the students. He has been a splendid piano teacher for over thirty years made his own work as a teacher successful. He positively wrote no other lessons for piano instruction. Bear in mind that Sherwood's Lessons can be secured only through the Siegel-Myers School of Music, sole owners of the copyright.

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